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REMARKS ON SIMILES IN SANSKRIT LITERATURE



LEIDEN
E. J. BRILL
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BY

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UTRECHT



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INTRODUCTION

In a paper published in March 1939 in the 'Thomas-Festschrift'[1] I set forth the results of an inquiry into the meaning of the Sanskrit word *alaṃkāra*. As is well known, this word is usually translated by "ornament, i.e. that which adorns a person or a thing; that which adds grace or beauty to him or to it". A special use is found in the history of Sanskrit literature, in the first line in the 'poetica': "embellishment in poetry, in the art of writing poetically, adornment of style". The question, how far this traditional explanation, as many other traditional translations, needs correction ought, to my mind, to be answered affirmatively. After an examination of a great number of texts in early Sanskrit literature, it appeared to me that a more original meaning may still often be recognized, viz. *alaṃkāra-*, *alaṃkaraṇa-*: "making suitable, equal to, a match for, fit; invigorating, adding strength to; making such as is required for, fitting a thing out in such a way that it answers its purpose, etc." Hence the word *alaṃkāra* is used many a time to denote magical objects that are to strengthen a person or a thing, amulets and the like. And as suchlike objects are often at the same time ornaments, the word *alaṃkāra* may, in European languages, also be rendered by 'ornament; das Schmücken, Schmuck etc.' In modern Western culture and in the languages of this culture we distinguish the magico-religious side from the aesthetical one, in a 'primitive culture'[2] people set upon the same thing at the same time a magical or religious and an aesthetical value; there the distinction does not exist or it exists only in a vague and undeveloped way.

But, if this is the original meaning of alaṃkāra, if I am right in contending that this meaning was not, or not merely an 'aesthetical one' (in our terminology), how about the use of this word in

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[1] The meaning of the word *alaṃkāra*, in A Volume of Eastern and Indian Studies in honour of F. W. Thomas, Bombay, 1939, pp. 97 ff.

[2] For this term see my Stilistische Studie over Atharvaveda I—VII, Wageningen 1938, p. 19, n. 4.

the special domain of Indian poetics, which have even borrowed their name, *alamkāraśāstra-*, from it? Did the term *alamkāra(śāstra-)* arise at a moment or in an environment, in which alamkāra had a preponderating 'aesthetical' value and are we allowed to go on translating it by 'poetical adornments' and are we at liberty to assume that this was always its exact meaning? Or did at least those who used the term for the first time in the special domain after all attribute something else, something additional to it?

Now it is clear that we may, for the present, put on one side the works of the younger theorists on poetics and style: here alamkāraśāstra is an established 'science', which, in fact, teaches and prescribes many a thing that omnium consensu aims at a certain kind of aesthetical effect, and gives definitions such as *saundaryam alamkāraḥ*, 'a. means beauty' (Vāmana). But this 'science' too had a more unpretentious beginning. And in the very first place we have to ask whether the phenomena called alamkāra in the earliest texts in this domain need be understood as 'stylistic embellishment, merely aiming at aesthetic effect, mere ornament', — or does the application of the term allow us to render its meaning differently? Some of 'the figures of style' (to use this term), which are afterwards reckoned among the notion of alamkāra, were used as such already at an early time. Yāska mentions a definition of the upamā (simile)[1], and this term is found also in the sūtras of Pāṇini[2]. The earliest texts in which the term alamkāra is brought up, is Bhāratīya Nāṭyaśāstra, which, as is well known, treats with the theory of dramatic art. In this work of which the date is only vaguely known (probably the first two centuries after Christ[3]), four kinds of alamkāra are mentioned: (17, 40) *upamā rūpakam caiva dīpakam yamakam tathā | alamkārās tu vijñeyāś catvāro...*, "simile, metaphor, 'illuminator', the kind of paronomasia called y. are to be understood as the four a." As has been demonstrated by KANE[4] and DIWEKAR[5], these four terms are among the earliest in the field of poetic terminology. At the same time it is clear that the roots of

[1] Nirukta 3, 13–18; cp. 1, 3, 5; 1, 1, 19.
[2] 2, 1, 56; 4, 1, 55; see DIWEKAR, Les fleurs de rhétorique, pp. 29f.
[3] See STEN KONOW, Das indische Drama (Grundrisz), p. 2.
[4] Indian Antiquary (see further on), 41, pp. 127f.
[5] O.c., pp. 23ff.

the science of alaṃkāra, which in later times prescribes rules for authors wishing to write kāvya, 'art-poetry etc.', lie in a study of prae-classical literature[1]. So, whilst investigating the original meaning of a. as a classical term in Indian poetics, we should ask the preliminary question: what is the character of the stylistic figures which were discerned and summed up under the name of a. at a time, when the term was first used? On the other hand we should consider the possibility that the meaning and the character of these 'figures' according to Yāska, the author of the Bhāraṭīya Ns. c.s. need not agree with our views.

Now, elsewhere, in an investigation into the language of Atharvavedasaṃhitā I–VII[2], I tried to prove that a good number of stylistic peculiarities in Vedic literature, such as alliteration, anaphoric repetition, paronomastic juxtaposition, rhyme and homoioteleuton and other 'figures' must not be considered as ornaments, as stylistic 'embellishments' (at least not primarily); that, one the contrary, they had another function: in the sacral or ritual 'Sondersprache' a certain stereotypy in the construction of the sentence (parallelism etc.), the employment of repetitions and 'figures of speech' consisting in repetition of various kinds, etc. possess a very real and essential expressive value, they intensify the magic power or religious value of the text, have a hallowing effect, render the text solemn. The fact that among these 'figures' there are some which in later kāvya-works and in the books of the theorists occur as certain yamakas etc., does not imply that they are virtually identical. With regard to the Vedic sacral language, however, these 'figures' may be said to have been highly instrumental in making it answer its purpose. And even this "rendering suitable for its purpose" was, to my mind, the original meaning of the word a. in its general use.

But although it may be true that those stylistic 'figures' which consist essentially in repetition of the same sounds are in Vedic literature not in the very first place 'aesthetical figures', yet we will have to study the three other 'early' alaṃkāras, before we may conclude that the same is true with regard to all 'early'

[1] See also the remarks by G. Bühler, Sitzungsberichte Wien, 122 (1890), passim.
[2] See above, p. 5, n. 2.

alamkāras in general. For that reason I commenced an investigation into the use and the essence of the simile, the highly important phenomenon, called upamā.

In my opinion there is reason enough for contending that the simile in the earliest Indian literature was a phenomenon that might be considered as an 'alamkāra', i.e. as a stylistic 'Ausdruckswert', which added strength to the text, made it such as is required, made it fit, prepared, which contributed to giving it the correct form of style[1]. I draw special attention to the use of the simile discussed in §§ 9; 11; 12; 13; 15; 27; 30; 39 ff., esp. 42, etc.

It would be incorrect to say that scholars have not taken an interest in the simile in Indian literature. The Indian theorists used to devote much attention to it: I have only to remind my readers of the long enumerations of the various kinds of this 'figure' and the fundamental place adjudged to it in the arthālamkāras.[2] But also Western scholars have been attracted by the similes and comparisons in Indian literary works, those in Vedic texts included, although here, apart from the Upanisads, above all other texts the Rgveda has been the object studied.[3] We may even say that the study of Indian similes has been commenced in various ways. In the first place I refer to the works which are based on the point of view of the history of civilization. In the year 1890 ARNOLD HIRZEL[4] tried to collect as completely as possible the similes occurring in the Rgveda: he arranged the materials 'nach sachlichen Gruppen'; "es lag (ihm) vor allem daran, zu zeigen, welchen Gebieten die Tropen angehören"[5]. Consequently we find all the similes borrowed from the 'Götterwelt' gathered in the first chapter, those from the 'mythisch-historische Welt' in the second, those bearing upon man in the third; and every chapter is subdivided into paragraphs containing the similes relating to Agni, Aditi etc., to Aṅgiras, Atri etc., to the head, hair, face, etc. etc. I do not mean to say that this sort of

[1] See also my paper The meaning of the word *alaṃkāra*, p. 111.
[2] See e.g. Commentary on Vāmana, Kāvy. 4, 2, 1.
[3] I refer to the remarks in my Stilistische Studie, p. 9.
[4] A. HIRZEL, Gleichnisse und Metaphern im Rgveda in culturhistorischer Hinsicht zusammengestellt ..., Diss. Leipzig 1890.
[5] HIRZEL, p. 2.

research is useless: on the contrary, I regret that it should have remained unfinished.

In her essays on Buddhistic similes and parables Mrs. Rhys Davids practically takes the same point of view, but only a broader one. She gathered 'not only the tale or fable and the parable, but also the swifter single figure, even when compressed into one adjectival term' [1]; the end she had in view was that it would be easy, "from this collection, to group out the variety of ways in which the Indo-Aryan mind has presented its images", in the second place, however, because it is interesting "to consider those objects and events, in the environing scenes of nature and of human contrivance, which both occur in these similes and occur with frequency", lastly because "a study of Buddhist similes may serve to aid in following with sympathy and intelligence the views taken by Buddhist thought, and Indian thought generally, of the problems of life and conduct".[2] In another beautiful, but rather inaccessible paper[3] she remarks among other things that a knowledge of the similes will make us more qualified "to understand something of the corresponding perennial charm which has won for the teachings of Gotama the Buddha their age-long hold over all the countries of their adoption"[4], moreover that "the various forms in which the illustrative imagery of the Pitakas is expressed are not without interest for comparative literature"[5]; then also: "these comparisons from the esthetic standpoint would certainly prove not the least fascinating part of this book that awaits its author"[6].

Another way has been followed by those authors who in the first place pay attention to the outward appearance of similes and suchlike figures and cling to the traditional schemes of the 'art of composition', the ars bene dicendi et scribendi. In this connection the works of some French scholars should be men-

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[1] C. A. F. Rhys Davids, Similes in the Nikayas. A classified Index. Journal of the Pāli Text Society, 1906–1907, pp. 52 sqq.; Some additions etc., ibid. 1908, pp. 180 sqq.

[2] O.c., p. 56.

[3] Published in The Open Court, a monthly magazine devoted to the Science of Religion etc., 22, 9 (628; Sept. 1908), pp. 522 ff.

[4] O.c., p. 524.

[5] O.c., p. 525.

[6] O.c., p. 533.

tioned. "La rhétorique védique est en effet une rhétorique bizarre"—, "la hardiesse des comparaisons védiques est bien connue", are opinions expressed by BERGAIGNE[1] in a paper which treats, among other things, with "comparaisons doubles", „combinaisons incohérentes du terme propre et du terme figuré", „rapprochements de comparaisons disparates"; but he keeps his eye also on other things[2]. GUÉRINOT examines the outward form and the objects of comparison in a dissertation about Vedic rhetoric[3]: the headings of the chapters are: de explicitis comparationibus (viz. similes with particles), de implicitis c. etc. But in contrast to the traditional Western 'art of composition' and its view aiming at practical ends, its often sterile schemes etc., modern scientific stylistics which intend to demonstrate the historical development and to explain the stylistic phenomena in the frame-work of the linguistic phenomena in general should take an independent point of view.

Here I refer also to OLDENBERG's remarks: in his work 'Ṛgveda, Textkritische und exegetische Noten'[4] he emphasizes especially the outward appearance and the grammatical construction of the similes.

Other scholars stated that in the earlier Indian literature stylistic phenomena are to be found which are well-known in kāvya and taught in the alaṃkāraśāstra. "Figures of speech are of rare occurrence in the most ancient writings", KANE says[5], but: "without simile and metaphor no language can far advance", and, accordingly, he enumerates a number of "simple figures of speech" that are met with "even in the Vedic literature", where

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[1] A. BERGAIGNE, Quelques observations sur les figures de rhétorique dans le Rig-Veda, MSL. 4, pp. 96ff.

[2] p. 137 "...que ce qui explique les plus bizarres de ces emplois, c'est précisément l'allusion qu'ils renferment à des idées mythiques et, avant tout, à la correspondance des rites du culte et des phénomènes célestes; le rite ... la formule ... sont comme des talismans qui assurent le succès de celui qui les emploi". — I refer also to his paper La syntaxe des comparaisons védiques, Bibl. de l'École des hautes études, vol. 63 (Mélanges Rénier), Paris 1887, pp. 75 ff. Here (p. 76, n. 1) "comparaisons poétiques" and "comparaisons historiques" are distinguished.

[3] A. GUÉRINOT, De rhetorica vedica, Diss. Lyon 1900.

[4] Berlin, 1909–12. See the Indices.

[5] P.V. KANE, Outlines of the history of Alaṃkāra literature, in Indian Antiquary 41 (1912), pp. 124ff. and 204ff.

he calls their employment "rare and rather unconscious." DIWEKAR[1], who treats the same subject as KANE, expresses an opinion on this subject, with which I do not agree: "Nous avons vu que la répétition... reste à la base de tous les alaṅkāra ou ornements de mots. Mais, avec le progrès du savoir, les mots ne suffirent plus à exprimer les idées nouvelles. La distinction même entre la lettre et l'esprit indique une nouvelle étape de la rhétorique. Une fois que cette distinction fut sentie, les mots passèrent naturellement à l'arrière-plan, cédant la première place aux idées. Ainsi, à côté de la répétition des mots, il y eut répétition des idées. Un mot exprimant presque toujours une notion applicable à divers objets, c'est-à-dire recouvrant sous la même forme des nuances de sens plus ou moins subtiles, déterminées par le contexte, on a pu se servir de cette particularité pour suggérer, à l'aide du même mot, plusieurs significations similaires. C'est ainsi qu'on est arrivé au procédé que les rhétoriciens désignent sous le nom de comparaison (upamā)".

Other scholars, OLDENBERG and WELLER, considered the simile in the most ancient Indian literature from the point of view of the history of religions. OLDENBERG perceived very well that "die in den Zauberformeln so häufigen Vergleichungen... offenbar kein zufälliger poetischer Schmuck (sind), sondern... ein magisches Moment (enthalten)"[2]. Here the question arises, whether the occurrence of similes in this way is their original use in Indian literature in general (OLDENBERG speaks, indeed, about the most ancient Vedic texts), and also, how this use of similes is to be explained. As far as I know, OLDENBERG did not give an answer to these questions. Although WELLER[3] made a number of good remarks, in a paper of which the subject-matter does not agree exactly with its title, he appears to me to emphasize this point too exclusively: the style of the "nur andeutenden... Ausdrucksweise", he says, "...entspringt einer besonderen Anlage der indischen Psyche für geheimnisvolles und zeigt sich in dem magischen Denken des Opferritualismus so deutlich wie in der

[1] H. R. DIWEKAR, Les fleurs de rhétorique dans l'Inde, Diss. Paris, 1930, p. 15.

[2] H. OLDENBERG, Die Religion des Veda, 3–4, p. 515.

[3] H. WELLER, Über Vergleichungen im Rigveda, Festgabe-VON GARBE, (1927), pp. 54ff.; see also WELLER, Zu einigen Metaphern des Rigveda, ZII. 5, pp. 178ff.

Vorliebe für mystische und ratselhafte Rede. Der religiöse Glaube unterstützte die dichterische Vorstellung wesentlich, in der Fähigkeit eines Wortes zweierlei zu bedeuten sahen diese alten Menschen eine magische Kraft"[1].

In my opinion, each of these views may lead to a certain outcome; we must rate the good elements in them at their true value. The classification of the various forms of their outward appearance, provided it takes place on correct principles, the cataloguing of the similes which occur in certain parts of the Indian literature in accordance with the object of comparison and with their frequency, the determination of the part played by the simile in magical or religious texts is of interest from the standpoints of the history of literature, culture and religions. We learn from these much that may help us to a better understanding of the texts and of the Indian mind. But each of these views considers only one side of the phenomenon. Moreover it seems to me to be an awkward procedure to confine our investigations to a very small part of the literature[2]; we are not able to rate the 'figure' at its true value, if we confine ourselves to too small a domain. We must, I take it, making our choice from various kinds of literature, proceed in a comparating manner. We must not confine our materials to kāvya and Ṛgveda, which contain, omnium consensu, a great deal of unusual speech, and which are in many respects 'court-art'. Moreover, we have to ask ourselves, whether the use of a simile is, apart from the cases mentioned by OLDENBERG and WELLER, always an 'ornament', as is suggested by those who teach that alaṃkāras are 'ornaments', that alaṃkāra includes "everything that makes poetry attractive, that adds charm to it and embellishes it". Last but not least: we must not omit to take the simile for what it is in the first place, viz. a linguistic phenomenon.

In this booklet I will try to study the simile in a number of Sanskrit texts in a way independent both of the Indian books on alaṃkāra and of traditional Western 'rhetoric theories' that live on in many a book. I will try to consider the matter as a stylistic problem; the term 'stylistic' to be understood as I ex-

[1] O.c., p. 61.

[2] Cp. e.g. Bhār. Nāṭyaś. 17, 41 *yat kiṃ cit kāvyabandheṣu sādṛśyenopamīyate | upamā nāma vijñeyā guṇākṛtisamāśrayā.*

plained elsewhere[1]. Not only classic texts, in casu Rgveda and kāvya-works, but any linguistic utterance, originating from anyone, from anywhere may be an object of stylistic research. In such a research certain means of expression of a language are studied in their relation to the manner in which their logical-intellectual meaning is expressed in the simplest way according to the standard felt in that language. In a stylistic research the conditions and motives are studied which are at the root of the use of certain forms of speech in certain circumstances, at the root of the choice made from the means of expression offered by the language. For these stylistics stylistic 'figures' are Ausdruckswerte[2]. The interpretation of the texts, the understanding of the Indian mind will benefit by such a research, which will, of course, bring to light also the above-mentioned 'magico-religious meaning' which may be inherent to a simile. Here linguistics, in casu stylistics, are once more essential to philology.

When we undertake such a research in the domain of Indian literature, we should realize, that the language, in which it is written too, however 'artificial', however 'special', however 'technical' it may often be, in its last resort has its roots in everyday colloquial language, spoken by the general public; that at least it can not be considered as possible without this background. The question how we have to conceive the relation between a certain kind of literature and the colloquial language which was its 'starting-point' — a question which in this form has been put only in a simplistic way —, it is not always possible to answer.

There are two facts which make such an investigation in the province of early Indian literature not totally impossible. Firstly: stylistic data, as a rule, occur collectively: the 'style' of the whole passage generally contributes towards the elucidation of the value of one of the stylistic elements. Not only broadly outlined: there is a difference between the style of the remarks of the vidūṣaka in a stage-play and a magical formula of the Atharvaveda, but also in a more limited sense: as contrasted with the greater 'precision' of the well-educated man: *the old gentleman is*

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[1] See my Stilistische Studie, § 6, pp. 12ff.

[2] For this term see W. Schneider, Ausdruckswerte der deutschen Sprache (1931), pp. 3ff., 7 ff.

still a sturdy walker shows the more familiarly-emotional: *the old gent is still slick on his pins* more than one difference. And secondly: there exists — as may now be considered probable — a correlation between certain influencing factors and certain stylistic phenomena[1].

Although stylistics are a young offshoot of linguistic science, and although the simile — as far as I know — seems to have been neglected to a certain extent in the works and papers treating with such matter from the said point of view, it is an attractive task to try to acquire a more complete understanding of the simile in such an old and foreign literature. Of course, a first attempt must chiefly consist in reconnoitring the domain, if possible urging on to further investigation; it will not exhaust the subject-matter; its results will be only provisional. Much will already have been attained, when it evokes well-founded criticism.

My explanations will be incomplete. I only treat those similes that are expressed by means of one of the particles *iva*, *na*, *yathā*; moreover the sentences with *yathā — evā* (*evam*) and *yathā — tathā*. As is well known images expressed in this way are often found also in another dress, e.g. in compounds. They might been treated in another booklet; the results should be gathered up and compared. The relation simile: metaphor will be discussed only incidentally. As the metaphor cannot always be recognized unequivocally — many a time an expression seems to us to be a metaphorical one, whereas the ancient Indians did not consider it as such —, I thought it better to confine myself to expressions that are clearly indicated by means of the said particles.

It stands to reason that the division into paragraphs and the classification are made chiefly for the sake of convenient arrangement. The lines drawn between the various classes are vague in the extreme; many an instance may be classed in more than one paragraph at the same time; in a number of cases I make use of references. The 'classes' are essentially no strict distinctions, but various aspects of 'the simile'. As the object I have in view is to write on the simile as a linguistic phenomenon, the individual use of this figure and its use as a literary device in

[1] At greater length: Stilistische Studie, p. 14.

works of art take only a secondary place and are very incomplete into the bargain.

In a certain light my remarks may be considered as prolegomena to the study of the 'literary' simile. The teachings of the Indian theorists have been deliberately not been dealt with.

§ 1. As has already been stated in the Introduction, the view of DIWEKAR that the simile is a phenomenon peculiar to a high civilization, that it is a manifestation of knowledge and wisdom, a mark of art, nay of artificiality, that similes did not arise until "le progrès du savoir", seems to be erroneous. That this view, which is found also elsewhere, although it is usually not expressed as clearly as in DIWEKAR's book, cannot be true and that similes are not late phenomena in the history of human language, we learn from the fact that we are accustomed to look upon abstract ideas as similar to things we perceive with our sense-organs, and that it is in the first place people who have no trained way of thinking that are accustomed to do so. Naïve and 'primitive' men who are scarcely able to abstract, are inclined to name new things after the familiar and to compare things unknown to the well-known. By means of a 'simile' they bring the unknown within the sphere of the known. A primitive measure of time is e.g. malay *sĕpĕrtanak nasi lamanja*, "as long as it takes rice to boil"; a measure of length is the spear or a hand's breadth, or the like; cp. Homer, Od. 6, 294 f. *ἔνθα δὲ πατρὸς ἐμοῦ τέμενος... τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας*; Il. 3, 12; 21, 251, etc.; also in Sanskrit, *krośa-* "shout, yell" is a measure of distance; Ch. Up. 3, 14, 3 *eṣa ma ātmāntar hṛdaye aṇīyān vrīher vā yavād vā...* „Avèc le progrès du savoir" however, these inaccurate and unsystematical measures are superseded by a more exact terminology, based on a fixed standard[1]. „Die anderen Masze sind bei niedrigen und mittleren Naturvölkern ebenfalls als gewisse traditionelle Mengen oder Packungen, etwa von Tabakbündeln oder von Sagorollen u. dgl. ausgebildet, ohne dasz es aber zu irgendeinem allgemein anerkannten Hohlmasz oder Gewicht gekommen wäre. Es fehlt das Zurückführen sol-

[1] See e.g. SCHRADER-NEHRING, Reallexikon der Indogermanischen Altertumskunde, II, 1929, p. 43.

cher Handelsmengen auf einen Normalfall."[1] The more concretely people think, the more they make use of 'gegenständliche Abstraktion', the more they have occasion for 'similes' etc. in trivial communications.

When Bataks, Dajaks, Toradjas are asked to compare colours or to say their names, they use a circumlocution with a simile when their language does not possess a word.[2] In Marindinese *blue* 'is to be translated' by: "like the sky", *red*: "like blood"[3]. But, in many a case we also express ourselves in the same way: "gris souris (est) une comparaison"[4], just as fr. *étoffe saumon, — cerise* etc. Our West-European languages do not possess names of odours; here we must express our perceptions by means of a periphrasis: *it smells of onions, his coat smells of tobacco*, also: *the smell reminds me of onions*, etc.; I leave out of account words like *biting, penetrating, sweet, bad* etc. Many a flavour we can only denote by means of a simile: *as sour as a lemon, — as vinegar.*

Both 'primitive' and 'cultivated' people often compare things unknown to the hearer with objects with which he is familiar: "the radja possesses a big house, as big as your house" (Flores), "the church of that town is as big as York minster". Also in Sanskrit: Manu 6, 53 *his vessels shall be cleansed with water like the camasa-cups at a sacrifice.* Primitive men and the common people think concretely and entirely on analogical lines. "Es besteht bei dem naiven Menschen die Neigung, in Schilderungen nicht die einzelnen Merkmale des zu schildernden Gegenstandes aufzuzählen, sondern ihn in Analogie mit anderen Gegenständen zu bringen, mit denen er die Merkmale gemeinsam hat... (a French boy, 14 years old:) *entrez messieurs et regardez ce monstre, il a une tête comme une citrouille, des cheveux commes des carottes et des doigts comme une araignée...* (nicht:) "runder Kopf, strähnige Haare, dünne Finger"[5]. "The speech of modern savages is often

[1] R. THURNWALD, Psychologie des primitiven Menschen, p. 277f.

[2] T.g.S.G. MOELIA, Het primitieve denken in de moderne wetenschap, Diss. Leiden, 1933, p. 69.

[3] H. GEURTJENS, Associatiebegrippen bij de Marindineezen. Mensch en Maatschappij, 1928, p. 239. Cp. also F. BOAS, The mind of primitive man, p. 198.

[4] CH. BALLY, Le langage et la vie, p. 137.

[5] W. STERN, Die Analogie im volkstümlichen Denken, 1893, p. 21 f.; see also C. G. N. DE VOOYS, Vergelijkingen in de Taal, in De Nieuwe Taalgids, 1909, = Verzamelde Taalkundige Opstellen, II (1925), pp. 184vlgg.

spoken of as abounding in similes and all kinds of figurative phrases..."[1]. Comparing, i.e. connecting notions which have in common important characteristics, is a chief function of the human mind, for 'primitive (naïve)' men it is often the only method of thinking and communication[2]. We must add that in a number of cases a comparison, from the logical-intellectual point of view, is the only adequate expression.

In my opinion DIWEKAR c.s. who say that similes are a manifestation of a higher civilization, confuse the usually individual literary simile and the simile which arises or is called into being as a thing of art, as an elaborated and artificial element of style with the simile in general. In this connection it must be observed that e.g. in the dialogues of 'Bhāsa's plays' the similes are uttered chiefly by the vidūṣaka and by persons of lower rank and station in life, such as servants, maids etc. In plays without a vidūṣaka (Pratimā°, Abhiṣeka°) the number of similes is strikingly smaller. Moreover, in India too, authors who did not write kāvya or those that wrote without the intention to create 'things of beauty' employed similes as well.

In this paragraph I especially point to those similes which seem to be the only possible way of expression in a particular case. In early Indian literature this kind of simile is well-known.[3] Quite rational and to the point is e.g. Ait. Br. 6, 17, 2 *yathā vā ekāhaḥ suta evam ahīnaḥ*, "as is the ceremony of one day so is the sacrifice that lasts several days". A person to whose house a Vrātya comes should say...: *V., be it so as is dear to thee*, A.V. 15, 11, 2, cp. also 6; 8; 10; Ait. Br. 6, 18, 11; 32, 15; 33, 14; 15; measures Āp. ś. s. 7, 2, 13 *yāvān yajamānaḥ*; 5, 1; 19, 11, 3; Mārk. Pur. 10, 81; 12, 10. Quite natural is e.g. ChU. 5, 1, 6 ff., where it is told, how the prāṇāḥ quarrelled about their respective superiority: speech departs from the body, and returning after a year's absence, it asks the other prāṇāḥ how they survived without it; they say: like the dumb, without speaking, but breathing, seeing etc. In the same way the other prāṇāḥ depart and return, and similar answers are given. "The gods

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[1] O. JESPERSEN, Language, p. 432.

[2] I refer also to F. MAUTHNER, Beiträge zu einer Kritik der Sprache[2] (1906), p. 467.

[3] VĀMANA, Kāvy. 4, 2, 7 c 'describing *tattva*-'.

could not pass by: *yāvān eva rathayānāya tāvān ākāśaḥ* Jaim. Br. 2, 128.

In any language people might say: *so 'py evam nārhate vaktuṃ yathā tvam* Mbh. 12, 261, 8; cf. 334, 22; Nala 25, 15; Mbh. 7, 4, 10; 12, 279, 20 *yathā karma tathā lābhaḥ*; Manu 6, 53[1]; 8, 318. Here poetical ornament is altogether out of the question. See also Aśv. S. 11, 53; Kāl. Māl. 4, 7 + pr. *on that occasion ... I was not gratified ... so much as I have been to-day ...*; Bhār. Kir. 6, 40.

§ 2. Very often a simile is used 'for economical reasons'. *He behaves like a madman* is quite intelligible, but if we wish to explain the meaning of the simple simile *like a madman* we need a long explanation which, moreover, is not distinctly present to the mind of most of us. Likewise: *like a snowball.* For convenience we compare persons and things with other persons and objects on grounds of external appearance and characteristic qualities. Both Indians and we say *the ... gods wander on the earth like mortals*: Mārk. P. 82, 6 *devaganā bhuvi | vicaranti yathā martyā*, or "this woman talks like a man": *vakty eṣā strī pumān iva*[2]. And would "his nephew was like a son" (Jāt. I, 456: *mayhaṁ bhāgineyyo sabbathāpi ñātako yeva*) not be a very natural expression in many languages? Or *unmatta iva*[3] etc.? See e.g. RV. 1, 39, 5 *pro ārata maruto durmadā iva*, "as if drunk"; Bhāsa, Avim. 6, 14 + *kanyāpuraṃ svagṛhavat pravisya*. Manu, 7, 187 f. the various ways of drawing up the troops are described; although the sentence does not show the outward appearance of a simile, *daṇḍavyūhena tam ... yāyāt śakaṭena vā* mean "let him march ... arraying his troops like a staff, or like a waggon...". I refer also to expressions such as *shaped like the half-moon*, e.g. Mārk. Pur. 21, 49. — Mṛcch. 4, 20 + *abhujissae via mantidam*; Bhār. Kir. 7, 33. Cp. also Āp.ś.s. 2, 11, 3; 17, 13, 6 *kūrmapṛṣant-* etc.

Modelled on this sort of sayings are e.g. Kāl. Śak. 7,14 + *kiṃ nu khalu bāle 'sminn aurasa iva putre snihyati me manaḥ*[4], 5,20;

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[1] See above.
[2] DAṆḌIN, Kāvyapr. 2, 51f.
[3] See e.g. Nala 10, 22; 13, 47, cp. also § 12; cp. Bhār. Kir. 16, 46 *himācalaḥ kṣība ivācakampe*.
[4] See also §§ 14; 18.

5, 22 ÷ *akaitava ivāsyāḥ kopo lakṣyate*; cp. Rām. 4, 22, 9. Kāl. Urv. 4, 33, however, the simile expresses other things as well: here Purūravas, bewildered and trying to find Urvaśī, says to an antelope: *she (U.) too glances gracefully as does your doe (yathaiva–tathaiva).* Cp. Rām. 4, 23, 4.

By the side of this type which is used unconsciously in everyday speech, people that speak or write consciously may express much in few words: thus Kāl. Ragh. 15, 21 calls a hard and huge rock the fist of Yama: it has destroying power. This is a suggesting simile.

§ 3. Quite usual is a simile when things are described in a vague and inexact way, either because a short indication may be sufficient or on account of the speaker's inability to say more accurately what he has in view. Bhāsa, Pratimā, 5, 12 ÷ *aye vidyutsampāta iva dṛśyate*, "here comes something like a flash of lightning"; Avim. 5, 5 ÷; Cār. Prol.; Kāl. Māl. 4, 15 ÷ *iha kuṭilagatiḥ sarpa iva dṛśyate*; Urv. 2, 11 ÷ after the falling of a birch-leaf, the Vidūṣaka cries: *bho kiṃ ṇu khu edaṃ bhuaṅgaṇimmoaṃ via saṃmuhe ṇo ṇivaḍidaṃ*, "what is it that like the slough of a snake has fallen before us?": 19 ÷ (pr.). Harṣa, Nāg. 2, 4 ÷. — Not unfrequently a simile is a makeshift: when we can not find the right word[1].

Elsewhere we find this kind of simile as part of a description that enters into details: Bhāsa, Avim. 4, 0 (maid in attendance on the princess:) "the princess, tormented by shame and fear and love, perplexed by distress, is like someone who has swooned": *avaadacedaṇā via saṃvuttā.*

§ 4. This simile is also found when a person does not want to speak right to the point for motives of tact or mockery or to throw a certain light upon a thing: Kāl. Māl. 2, 11 ÷ Vid. to the king who mourns for Mālavikā's departure: *you are like a poor patient who desires the medicine to be brought by the physician himself.* The natives of Flores are accustomed to say[2] about a person who is handsome and well-shaped, but has a bad character: *bog ranga dika mana darat*, "yes his face is like a d." (a d. is usually a good spirit). If an Ibo-wife wishes to part with her

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[1] See e.g. J. VAN GINNEKEN, in: Leuvensche Bijdragen, 10 (1912–3), pp. 62ff.

[2] According to Pater A. BURGER.

husband, she says: *A thing like you has to come to me.*[1]

§ 5. Well-known in colloquial speech are utterances like the following: Ait. Br. 7, 16, 3 Śunaḥśepa who is on the verge of being slaughtered thinks: *amānuṣam iva vai mā viśasiṣyanti*, "they will slaughter me like a not human being"; RV. 1, 94, 7 *yo ... dūre cit san talid ivāti rocase*; 104, 5; 82, 1 *mātathā iva*, "sei nicht wie einer, der anders will" (Geldner). Aśv. Saund. 3, 22 ff. begins in a quite natural way: *he walked in the air as if on the earth* etc. (*divi bhuvīva*), but in 24 imagination gets the upper-hand. This simile is found also in colloquial use, when some one gives utterance to a supposition or to a cautious or provisional conclusion. Bhāsa, Pratimā 5, 3 + Sītā to Rāma (pr.) *your face is pale as if your heart were troubled by some sorrow.*

§ 6. Quite common is *iva* + *bhāti* or a compound of *bhāti* "to resemble, to look or be like", *dṛśyate* and the like.[2] Ch. Up. 4, 9, 2 *brahmavid iva vai ... bhāsi*, "you shine like a Brahma-knower". Nala 12, 103 *ayam agamaḥ ... | āpīḍair bahubhir bhāti śrīmān parvatarāḍ iva*; Mbh. 7, 15, 18; 25, 41; 26, 61. An unaffected and quite natural case is also Bhāsa, Abhiṣ. 4, 16 +, where Vibhīṣaṇa remarks: *dvidhābhūta iva dṛśyate jalanidhiḥ*, "the sea seems now to be cut in twain"; the Ocean, indeed, has given passage to Rāma and his followers; 2, 2 d *mahendrapurīva bhāti Laṅkā*. With a tautological *iva*[3] Rām. 4, 58, 17 the garment of Sītā *bhāti yathā vidyud ivāmbare*; see also 15, 4; 28, 6. — Cp. also Bhāsa, Abhiṣ. 1, 13 II; 24; 4, 23; 6, 12; Avim. 4, 0 (pr.). Kāl. Urv. 1, 6 + the nymph C. to Urvaśī: *aṇachcharā via me paḍihāsi*, "you seem to me to behave like one who is not an apsaras"; Urv. 5, 4 (*ābh.*); Śak. 7, 16 (*vibh.*); Māl. 3, 8 (*ābh.* with alliteration). — Poetical fiction seems to be present Rām. 4, 61, 9, in a description of the earth seen from a great height; *himavāṃś caiva vindhyaś ca ... | bhūtale saṃprakāśante nāgā iva jalāśaye*. In poetical works we find elaborated cases, cp. e.g. Aśv. Saund. 6, 3 *vilambahārā calayoktrakā sā tasmād vimānād vinatā cakāśe | tapaḥkṣayād apsarasāṃ vareva cyutaṃ vimānāt priyam īkṣamāṇā*. A nice verse Kāl. Urv. 3, 3 *parijanavanitā-*

[1] N. W. THOMAS, Anthr. Report of the Ibo-speaking peoples ... (1913), p. 61.

[2] See e.g. the example given by VĀMANA, Kāvy. 4, 2, 3.

[3] See § 58.

karārpitābhiḥ / *parivṛta eṣa vibhāti dīpikābhiḥ* | *girir iva gatimān apakṣalopād* / *anutaṭapuṣpitakarṇikārayaṣṭiḥ*. Cp. Bhār. Kir. 18, 4.

§ 7. In colloquial speech we often hear short and striking similes; most of them are borrowed from every-day life and events, from the "nächste Umwelt" of speaker and hearer.[1] They bring about a connection with familiar facts. The other day I heard a man in the street say: *hij liep te hijgen als een oud fordje* ("he walked along, panting like an old ramshackle flivver"). AV. 9, 3 is a hymn that has to accompany the releasing of a house, 24 we read: *like a bride*[2], *o dwelling, we carry thee where we will*; we know that the bride must enter the house of her husband without touching the threshold and then sit down on a skin; she might however be lifted over it by a strong man[3]; 10, 8, 14 Prajāpati bearing water aloft is compared with a female water-bearer having a vessel. It is an interesting fact that sometimes the Paipp. rec. of AV. has another reading: 11, 8, 32 *all deities are seated in him as cows in a cow-stall*, here Ppp. has a 'less naïve'[4] pāda: *śarīre 'dhi samāhitāḥ*; similar RV. 10, 97, 8, where, however, the comparison seems to be less self-evident, see also Ved. Conc. 348. Cp. also AV. 10, 1, 1; 7, 43; 14, 2, 44; 19, 35, 2; 38, 2. Jaim. Br. n° 32 C. "the gods pressed down the asuras by means of bṛhat as with a net": *bṛhatā jālenevābhinyaubjan*, viz. after having packed them up (*saṃvicya*) with rathantara, here although the image has been taken from every-day life, its greater extent and the fact that it is repeated makes it nearly equivalent to a didactic simile.[5] Ch. Up. 3, 13, 8 *when the ears are closed, it is heard like the roar of a flaming fire*; 3, 15, 1 *the universe is a box: the earth is its bottom* etc.[6] (without a particle of comparison). Rām. 27, 15 a peak of a mountain is called *śvetam ivāmbaram* | *kailāsaśikharaprakhyam*. Quite to the point is Bhāsa, Prat. 3, 14 (śl.) *ayaṃ hi patitaḥ ko 'pi vayaḥstha iva pārthivaḥ*, in fact it was Bharata, the king's

[1] See also CH. BALLY, Traité de stylistique française, I², § 273; H. PONGS, Das Bild in der Dichtung I, Marburg 1927, p. 168.
[2] See WHITNEY-LANMAN, Atharva-Veda Saṃhitā Translated, p. 528.
[3] See e.g. KEITH, Religion and Philosophy of the Veda and Upanishads, p. 375.
[4] WHITNEY-LANMAN, o.c., p. 651.
[5] See also § 49.
[6] Cp. § 50.

son. See also, for instance, Kāl. R. 15, 15: he arrived from the forest with a great number of wild animals, as if they were a tribute (from it).

The origin of these comparisons lay in the mere sense perception. But they may have developed, and in India this happened indeed, into similes with an additional aesthetic value. In classic art poetry "wird z.B. das Antlitz der Geliebten in Parallele gestellt zu Mondscheibe und Lotosblume (auf Grund des weiszen Schimmers), aber über die objektive Konstatierung hinausführend mit der gefühlsmäszigen Absicht, durch den Vergleich den ästhetischen Wert zu betonen"[1].

§ 8. In primitive tales, popular songs and the like, a thing is often called after a property that strikes the eyes or after the impression made by its outward appearance: germ. *die grüne Wiese*, *mein junges Leben*[2]; neth. *de blauwe lucht*, eng. *the merry month of May*, gr. *μέσῳ ἐνὶ οἴνοπι πόντῳ* (Od. 5, 132). As the character of a primitive tale leans towards the idealistic, it likes to represent persons and things as perfect ones in their kind: a king, a prince or a knave are brave and stout-hearted, a princess is handsome, nay of a dazzling beauty, because she is a princess, a king has unlimited power, because he is a king. These epitheta are added many a time, when they are of no importance: *φιλομμειδὴς Ἀφροδίτη*, *Damayantī śucismitā*. In the same way in the popular novel of modern times a distinguished person is usually a count, a rich man, a multi-millionaire. A frequent use of fixed epitheta may involve the employment of similes which are just as well a means to underline the concrete and 'das sinnlich Eindrucksvolle': *as brave as a prince*, *as blue as the sky*, *as deep as the sea*; by the side of germ. *schneeweisz*: *weisz wie Schnee*, by the side of *lion-hearted*: *as bold as a lion*, etc. "In den mehr höfischen Epen, wie Nibelungen, Gudrun ... sind die Helden höchstens *grôz* oder *wît zen brusten* ... im späteren deutschen Volksepos zeigt sich ein ganz anderes Bild: ... (ist der) Held *grosz*: ... seine Arme (sind) *dick wie ein Stamm* und *hart wie ein Stein*, Schenkel und Füsse *wie die eines Riesen*[2]... *als ein want*

[1] B. HEIMANN, Studien zur Eigenart indischen Denkens, pp. 186f.

[2] Cp. ROB. PETSCH, Volksdichtung und volkstümliches Denken, Hessische Blätter für Volkskunde, II (1903), p. 208; R. VAN DER MEULEN, Die Naturvergleiche in den Liedern und Totenklagen der Litauer, Diss. Leiden, 1907, pp. 6f.

ist ein Schild oder *armdick* ... *schnell wie der Wind* sind die Pferde..."[1]. Very often in Sanskrit: *siṃhavat parākramed*, Ind. Spr.[2] 4378; *himapāṇḍura-* Rām.; *himagaura-* Bhār. Kir. 5, 17 etc.

Built on '*as deep as the sea*'[2]. e.g. RV. 3, 45, 3, is RV. 7, 33, 8 *samudrasyeva mahimā gabhīraḥ*, cp. in a Flemish short story in the 'Handelsblad': *'n Franschen Graaf ... die zoo rijk was als de zee diepe is*[3].

§ 9. If we compare in our mother-tongue expressions like the netherlandish: *hij sliep vast* with *hij sliep als een marmot*; *hij ging erg te keer* with *hij ging te keer als een bezetene* and the like, we are quite aware of the fact that the second expression is more vigorous and expressive, but at the same time more familiar and popular (sometimes even vulgar) than the first. The same rule holds good in other languages: cp. e.g. engl. *he hears with great difficulty*, with *he is as deaf as a post*; *he is very poor* with *he is as poor as a church-mouse*; cp. fr. *dormir comme une souche*; *sourd comme un pot*, etc. Originally these expressions were similes, just like many other similes, which had their root in the concrete way of thinking and speaking of the colloquial language. On the one hand the mass of these similes is constantly renewed, on the other hand, however, many of them lose their original character and become more 'moyens expressifs', 'Ausdrucksverstärkung'[4]. In modern languages it is not always an easy task to draw the line; in ancient literature it is very often impossible to know, whether in one case or another the original simile still appeals to the feeling of the author.

AV. 8, 4, against sorcerers and demons, an instance seems to occur of an expressive, 'ausdrucksverstärkendes' simile: 2[5] ... *sam aghaśaṃsam abhy aghaṃ tapur yayastu carur agnimān iva*, "against the evil-plotter ... let heat boil all up like a fiery pot", see RV. 7, 104, 2. RV. 1, 51, 14 *pajreṣu stomo duryo na*

[1] L. Wolf, Der groteske und hyperbolische Stil des Mittelhochdeutschen Volksepos, Palaestra 25 (1903), pp. 20–30.

[2] See further on, § 12.

[3] Cp. Hooft, Warenar, 1030.

[4] See also De Vooys, o.c., p. 194f. Vāmana, Kāvyal. 4, 2, 7, etc.: I refer also to the notion of '*puṣṭi-*', e.g. id. 4, 2, 19.

[5] For the construction and the meaning see Whitney-Lanman, o.c., p. 486.

yūpaḥ, that means "das Loblied hält so fest wie der Türpfosten"[1]. See also RV. 1, 185, 1; 2, 5, 3.

Yet sometimes we have a good chance to be right in supposing a conscious use of the simile. In a menace[2]: Mbh. 7, 19, 3 *adyaitān pātayiṣyāmi kruddho rudraḥ paśūn iva*; Mṛcch. 5, 11 + (pr.) *with this stick I will make you fall as a ripe mango-fruit*; Kāl. Śak. 6, 27 *eṣa tvām ... / śārdūlaḥ paśum iva hanmi ceṣṭamānam*, "I kill thee ... as a tiger does a head of cattle". In a slanging-match: Mbh. 1, 137, 7 *aṅgarājyaṃ ca nārhas tvam upabhoktuṃ narādhama / śvā ... puroḍāśam ivādhvare*; Kāl. Māl. 1, 12 +, where two dancing-masters quarrel: "this man is not even equal to the dust on my feet" (*nāyaṃ me pādarajasāpi tulyaḥ*) :: "between you and myself is the same difference that there is between the ocean and a pool" (... *samudrapalvalayor ivāntaram*). See Bhāsa, Prat. 3, 16 under § 14[3]. In an execration, magical threat: AV. 8, 6, 19. In anxiety: Kāl. Śak. 6, 26 + *here some one is breaking me into three pieces like a sugar-cane*[4]. In an assertion: Mārk. Pur. 15, 57 *I will remain firm as a mountain*; cp. 21, 31. In praising, e.a.: Mṛcch. 1, 2 *gaurībhujalatā ... vidyullekheva*.

Now and then this type has been elaborated: Bhāsa, Cār. 1, 26 + (pr.) e.g. has it twice with *iva* and the simile on the first place. With alliteration: Kāl. Śak. 4, 1 *smariṣyati tvāṃ na sa ... / kathāṃ pramattaḥ prathamaṃ kṛtām iva*.

Attention may be drawn to such cases as the following: Bhāsa, Pratimā 7, 9 d "(they wish to see your face) anointed ... like a lotus with drops of dew"; *salilasiktam ivāravindam*, logically this means: your handsome face which becomes handsomer yet by the water; 7, 12 d *Rāma ... is adored by myriads of people like the crescent moon*, a hyperbolic expression, meaning: ... respectfully by a great number of men; cp. 13 d; 14 II. The well-known epic hyperbolic similes have their root in an intense admiration, veneration, respect and suchlike feelings with regard to the

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[1] GELDNER, Der Rigveda übersetzt und erläutert, I (1923), p. 58.

[2] I refer also to H. WERNER, Die Ursprünge der Metapher (1919) p. 99ff., acorn: pp. 130f.; 166.

[3] See p. 31.

[4] But this instance is at the same time comical!

gods, heroes and persons whose deeds are described[1].

§ 10. Hyperbolic[2] similes are very frequent, in the shape of compounds, e.g. Aśv. S. 1, 42 *saridvistīrṇaparikham*, as well as with °*kalpa*- etc.: id. c *śailakalpamahāvapram*, and with *iva* etc.: id. d *girivrajam ivāparam*. See e.g. id. 3, 41 *people rejoiced there as in the golden age of Manu*, compare our *as in paradise*; 4, 30; 14, 50; see also 2, 22. Often in epic language, e.g. Mbh. 7, 7, 31 *pareṣām agratas tasthau kālacakram ivodyatam*; 7, 46; 52; 15, 28 *sannipatya gajāv iva*; 19, 3; 11, 5, 9 *nāgaiḥ śailair iva samunnataiḥ*; Mārk. P. 82, 11. See also Bhāsa, Cār. 3, 4 + (pr.), Abhiṣ. 3, 4 +; 6, 3 d; Kāl. Śak. 6, 9; Kum. 4, 25; 7, 13. Learned and more artificial is e.g. Aśv. S. 1, 22. Denoting a very high degree RV. 8, 14, 1 *yad indrāhaṃ yathā tvam*...

§ 11. A simile of this kind as an intensifying addition or as an exaggeration: Rām. 4, 67, 24 Hanumān says: *I will fall down like lightning from the cloud*, where the commentary adds: *vidyudupamayā śaighryeṇa bahudeśavyāptir dhvanyate*. Bhāsa, Pratimā 1, 17 (śl.), when the "immovable Lakṣmaṇa" is angry: *with him in wrath I seem to see a host of hundreds before me*; 2, 16 with anaphoric repetition in I *if... if... I think I may live like a dead person revived by amṛta*; Kal. Māl. 4, 1 + Vidūṣaka: *sā khu tavassiṇī tāe piṅgalacchie sārabhaṇḍabhūgharae miccumahe via ṇikkhittā*. Bhav., Utt. 3, 39 + (pr.) *I should like to go off, but ... my hand seems to be bound by 'concrete mortar'* (*vajralepa*).

I refer also to well-known exaggerations, Pañc. I, 224 + (NS.[6], p. 42, 10) *tad dinaṃ varṣaśataprāyam iva kathaṃcij jagāma*. We also say: *I have not seen you for ages* and the like; cp. lat. *miliens mori melius*[3]; the intellectual wording Mbh. 4, 21, 21 *kālo dīrgha ivābhavat*; cp. the well-known *līlayeva* (e.g. Pañc. I, 227 +), and the like.

§ 12. We saw that the common people likes to use a number of substantives and epitheta in fixed combinations; a merchant in my street always talks of *honigzoete kasdruiven* and *hagelwitte bloemkool*, never of *suikerzoete kasdruiven* and *sneeuwwitte bloem-*

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[1] "In leidenschaftlicher Aufregung ruft General Kleber Napoleon die ungeheuerste der Hyperbeln zu: *General — Sie sind grosz wie die Welt*", R. M. MEYER, Deutsche Stilistik, p. 228.

[2] Cp. DAṆḌIN, Kāvyap. 2, 31 *praśaṃsopamā*; VĀMANA, Kāvy. 4, 2, 7 *stuti*°.

[3] J. B. HOFMANN, Lateinische Umgangssprache[2], 1936, § 83.

kool. Thus we have: *een reddende engel*; *zijn trouwe gade*.

In a similar way we very often see that certain persons or things are considered as possessing in a high degree a quality or property. With many a people an arrow is a model of swiftness; compare eng. *the train went as quick as lightning* with germ. *Blitzzug*, neth. *bliksemtrein*, fr. *train éclair* etc. So a number of things are up to a point regarded as type[1], prototype or ideal, with which other persons or things are compared. I remind of French instances, such as *belle comme un ange*, *rire comme un bossu*, *noir comme un corbeau*[2], neth. *zo lelijk als de nacht*. Here, to my mind, two kinds of similes are to be distinguished. The first kind, which I should like to call complementary similes, is represented by fr. *belle comme un ange*, eng. *as quick as lightning*, germ. *häszlich wie die Nacht*; here the model is added to the adjective: it can be added also to a verb; fr. *manger comme un ogre*, neth. *vloeken als een ketter*. In Netherlandish 'street-songs' we find e.g. (*hij*) *vermoordt haar als een lam*; *o Belgenvolk, ge hebt als een leeuw gestreden*; *het was hier stil als in het graf*[3].

In Sanskrit literature we find many instances. It is interesting to see that in India the same objects are often used as types or models as is the case with other peoples[4]. The custom of the geese to walk one behind another, germ. *im Gänsemarsch gehen*, is found as early as RV. 1, 163, 10 *haṃsā iva śreṇiśo yatante*, cp. 3. 8. 9. The wind is a model of swiftness: RV. 6, 45, 32 *yasya vāyor iva dravad bhadrā rātiḥ sahasriṇī* | *sadyo dānāya maṅhate*; 1, 113, 18[5]; 163, 11 *tava cittaṃ vāta iva dhrajīmān*, cp. 4, 17, 12 *vāto na jūtaḥ*; 8, 34, 17; cp. Rām. 4, 44, 5; Mārk. Pur. 22, 50 has two models: *aśvaṃ suparṇānilavikramam*; in a more elaborate manner Bhāsa. Avim. 1, 5 +[6] *mūrtimān iva pavano*...; cp. also the well-known compound *vātavega-* (e.g. in

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[1] *He is as slippery as an eel* e.g. occurs in many a language, cp. F. A. STOETT, Nederlandsche Spreekwoorden etc., I[4] (1923), p. 2.

[2] See also F. BRUNOT, La pensée et la langue (1936), p. 692; R. M. MEYER, Die altgermanische Poesie (1889), p. 110.

[3] WOUTERS and MOORMAN, Het Straatlied, Nieuwe bundel, Amsterdam 1934, pp. 95; 121; 107.

[4] As is well-known, for the sake of comparison also adverbs in *-vat* are used: *tapaty ādityavat*, Manu 7, 6; 2. 232. See SPEYER, Sanskrit Syntax, § 241.

[5] See GELDNER, Der Rigveda, p. 136.

[6] See also § 26.

the Rām.; Jāt. I, p. 384 *vātavegena otaritvā ... vātavegena uppatitvā*)[1]. Often also *as swift as thought*, e.g. Mārk. P. 21, 8[2]. The sun is the very picture of splendour: RV. 8, 34, 17 red mares *bhrājante sūryā iva*; 1, 43, 5; Nala 2, 29 *tam ... bhrājamānaṃ yathā ravim*; cp. 5, 43; 26, 30; Mbh. 7, 18, 18. Āśv. Bu. 5. 43. cp. 13, 41. The lightning suddenly appears and strikes without fail: RV. 1, 176, 3; Daṇḍ. Dśkc. p. 88, 8. Bmḍ. Pur. 1, 3, 38 *prādurbhūtas taḍid yathā*; Kāl. Kum. 3, 74 *vanaspatiṃ vajra ivāvabhajya*[3]. Cp. also *bhrājamāno 'heva* AV. 5, 1, 1,[4] cp. neth. *helder als de dag*. — Cow and calve: affection and longing, RV. passim[5]. Mbh. 7, 8, 11 *antakam iva kruddham*, cp. 10, 49; 70; *honour like a god*: Mārk. P. 16, 15. Mbh. 4, 17, 9 *mṛgarāja iva śvasan*: Mārk. P. 69, 17 *hissing like a serpent*, cp. Mbh. 7, 15, 21[6], being afraid of a s. 12, 262, 31 (cp. 18); cp. 3, 31, 17; the wolf is a devourer: Mbh. 12, 319, 12[7]; the lion[8] roars: RV. 1, 64, 8, is angry: Bhāsa, Prat. 2, 10. A king or prince is a happy and fortunate man in the eyes of the men in the street: neth. *ik voel me als een koning, — prins*[9], also Mbh. 12, 177, 52. Other examples e.g. id. 28; 258, 23, cp. 261, 19 and 336, 22.

The idea found in this simple kind of simile is at the root of longer ones: cp. e.g. Mbh. 7, 7, 28 *yathā prajvalitaḥ sūryo yugānte vai vasundharām | dīpyan dṛśyate hi tathā ketuḥ sarvatra dhīmataḥ*. It occurs also in works of art, see Daṇḍin, Dśkc. (N.S.[10]), p. 39, 1 *mandamārutāndolitā latevākampata*, Bhāsa, Avim. 5, 4 *I am like a king enjoying victory which he has won ... in the front-ranks of the battle*. Thus we find in 'poetical language': Mṛcch.

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[1] Cp. Mbh. 12, 337, 36.

[2] See also Mbh. 12, 332, 11.

[3] R. THURNWALD, Forschungen auf den Salomoinseln, I (1912), p. 27: "und meine Habichtspitze haut wie der Donner".

[4] As for *like the sun*, see § 65.

[5] See M. BLOOMFIELD, Rig-Veda Repetitions, p. 583, where a number of similes has been collected "which have assumed a marked formulaic character".

[6] As for other similes with *śvasiti* see § 65.

[7] Cp., in the RV., *agne paśur na yavase*, 5, 9, 4; 6, 2, 9.

[8] As for the lion in Greek literature H. BLÜMNER, Studien zur Geschichte der Metapher im Griechischen, I (Leipzig 1891), p. 209; 198–242 on animals in general. In African 'epics', see C. MEINHOF, Dichtung der Afrikaner, pp. 65ff.

[9] From a story from the life of the people: neth. *kost en bediening als een prins* ("board and accommodation like a prince").

1, 17 *vyādhānusāracakitā hariṇīva yāsi* (cp. Kāl. Megh. 79 *cakitahariṇa°*)[1]. But the 'figure' is not a poetical device in itself: RV. 8, 33, 6 *kratvā gaur iva śākinaḥ* is popular and poetical at the same time; cp. also 1, 84. 8. Thus Bhāsa, Yaug. 4, 0 soldier (pr.): *drunk ... and his eyes red as China roses* is quite popular[2]. *My mind revolves as on a potter's wheel*, Viś. Mudrār. 5, 5 (cp. Bhag. P. 5, 22, 2).

§ 13. To the second class belong in the first place historical or mythological characters and also things, which are typical in a certain respect. I refer to our Croesus, Maecenas, Job, Methusalah, Salomon, neth. Brugman (a great orator), fr. *pauvre comme Job*, etc. Roman antiquity and Middle Ages liked to have a typical 'hero' possessing certain qualities.[3] In the same way in India Śibi was famous for his liberality, e.g. Aśv. Bc. 14, 30; Bh. Pur. 1, 20, 20; Alakā was a town renowned for its luxury (Rām. 2, 15, 36 etc., cp. 16, 8), Kāl. Kum. 6, 37; the Nandakavana is a beautiful pleasure-garden: Kāl. Urv. 2, 9 + (pr.); Garuda was very swift: Mārk. P. 22, 50; Aśv. Bc. 6, 5. According to the popular belief eclipses are caused by the planet Rāhu swallowing the sun and the moon; ChUp. 8, 13; Bhāsa, Yaug. 1, 16; Kāl. Urv. 1, 10; Māl. 4, 16.[4] Indra has many qualities[5]: vehemence, AV. 5, 20, 2; glory 6, 58, 2; he is victorious 4, 31, 5. In the Rgveda Savitar is the god who has placed a light on high: 4, 13, 2; 7, 72, 4; 4, 14, 2: 4, 6, 2 the poet states that Agni has, *like S.*, placed such a light[6]. Arundhatī is a model of conjugal excellence: in a quite natural way Bhav. Utt. 7, 18 +. I also refer to ChUp. 4, 1, 3; 5 *sayugvānam iva raikvam*[7].

A good many examples are to be met with in simple and natural narrations, such as Nala and the like. Compare Nala 1, 2; 11; 12; 13; 15; 2, 28; also 13, 47; 16, 10; 12; 13; 14–26 etc.; Sāv. 1, 25 *devī śrīr iva rūpiṇī*; 2, 15; also 6, 5; a number of these texts may be reckoned among those of the following

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[1] See also § 65.
[2] See Pet. Wtb., III, 68, s.v. *javā*.
[3] R. M. Meyer, Die altgermanische Poesie, p. 110.
[4] I refer to Pet. Wtb., VI, 340f.
[5] Hirzel, Gleichnisse..., pp. 15ff.
[6] Cp. M. Bloomfield, Rig-Veda Repetitions, pp. 586f.
[7] See the commentaries, e.g. ChUp. trad. etc. par. E. Senart, Paris 1930, pp. 137f.

section. These similes give an opinion about a quality: *as quick as lightning, as bold as a lion* etc. are judgments, and, at the same time, they praise. But in India, as well as among other peoples, it depends mainly on the individual user of the language whether he will have recourse to such expressions on a large scale or not.

Occurring in a kāvyawork such an expression need not be 'art': Daṇḍ., Dśkc. p. 125, 3 *taskaraḥ khananakarmaṇi sagarasutānām ivānyatamaḥ*. In an individual shape: Mṛcch. 5, 6 *akṣadyūtajito yudhiṣṭhira ivādhvānaṃ gataḥ kokilo | haṃsāḥ saṃprati pāṇḍavā iva vanād ajñātacaryāṃ gatāḥ*.

§ 14. Primitive and naive speakers, the common people in general, like prolixity and circumstantiality; in popular songs and tales we find many cases of repetition, long-windedness and recapitulation — I remind of the 'volkstümliche Wiederholung', of the 'nachträgliche Korrekturen' and the 'Wiederholungen aus Deutlichkeitsbedürfnis'[1] —; they often make use of epexegetic additions, explanations, examples; standing phrases, proverbial sayings, 'geflügelte Worte', 'images' render them many a service. So do similes. In the following instances the second part of the utterance contains a simile which 'repeats' the first part: neth. *wat was die trein vol, we zaten als haringen in een tonnetje!*, or in a shorter form: *we zaten er op elkaar gepakt, als haring in een tonnetje!; ... en een mooie vestibule met tegeltjes!, net een schilderijtje van Vermeer!*; in the first example the simile is a common one ('cliché'), in the second it is an original one. In a Lithuanian daina: *ich liess das Mägdlein aufwachsen, liess es wie die Beere reifen.*[2]

The general speaker and reader dispose of a large number of clichés. As for clichés, they "perdent toute saveur à force d'être répétés, mais ils peuvent, dans certains cas, passer pour des créations originales"[3]. Sometimes they are used consciously; 'eminent' men add new locutions to the existing. In living languages it is already often very difficult to know the origin of

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[1] See e.g. W. Havers, Handbuch der erklärenden Syntax, pp. 119; 169; 175; H. Wunderlich, Unsere Umgangssprache (1894), pp. 122ff.

[2] See Van der Meulen, o.c., p. 44, who quotes the text.

[3] Ch. Bally, Traité de stylistique française, I², p. 85.

these locutions and to distinguish between mere cliché and innovations if such be the case. However that may be, in my opinion it is beyond doubt that also in ancient India the general speaker many a time must have made use of epexegetical and expressive additions in the form of similes. Hariv. 16360 *tat sarvaṃ nāśam āyāti himaṃ suryodaye yathā*[1] can be rendered literally in Netherl.: *dat alles gaat onder als sneeuw in de zon*, in English they say: *it melts like butter in the sun*, in French: *fondre comme la cire au soleil.*

AV. 10, 1, 14 (against witchcraft and its practisers) *apa krāma nānadatī vinaddhā gardabhīva*, "go away, making much noise, like an unfastened she-ass". AV. 19, 55, (1 I and) 7 1 II we find: *ahar ahar balim it te haranto aśvāyeva tiṣṭhate ghāsam agne* (b occurs in a slightly different form in many other texts, see Ved. Conc. 128); cp. 8, 6, 19. Also AV. 10, 1, 30 I. The upameya and its attribute may stand in a later pāda: e.g. AV. 5, 18, 15 *iṣur iva digdhā ... | sā brāhmaṇasyeṣur ghorā*; this type however will be treated further on[2]. It has been remarked by WHITNEY-LANMAN[3] that AV. 19, 45, 2 and 57, 5 have the same thought: "the evil dream which is in us etc. let him ... put it on", but 57, 5 *niṣkam iva*, "like a necklace" has been added; the adj. *devapīyuḥ* ... in 57, 5 are more vigorous words too than *durhārdo* ... in 45, 2.

Similes of this kind are very frequently met with in the epic: Mbh. 8, 53, 12 *arjunaṃ siṣicur bāṇaiḥ parvataṃ jaladā iva*; 9, 25, 56; 58, 33 *anyonyaṃ jaghnatur vīrau pankasthau mahiṣāv iva*; 11, 25, 21 *droṇāstram abhihatyaiṣa ... | maheṣvāso hataḥ śete nadyā hata iva drumaḥ*[4]; 12, 174, 51. When, Rām. 4, 36, 1ff., Tārā's pleading has won Lakṣmaṇa, Sugrīva sees his altered mood and "casts aside fear and fright like a raiment heavy with rain"; (2) *sumahat trāsaṃ vastraṃ klinnam ivātyajat*, a garment soaked by rain is a heavy burden, we should have said: "het was een pak van zijn hart" ("it was a weight off his mind"); 57, 15 *we did not find Sītā rātrau sūryaprabhām iva*; 4, 11, 2;

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[1] Cp. Rām. 2, 85, 18.
[2] See § 27.
[3] Ath. V. Saṃhitā, Harvard 1905, pp. 969f. and 998.
[4] Cp. in Lithuanian *our brother fell (in the battle) like an oak in the forest* (v. D. MEULEN, o.c., p. 59).

22; 12. 16; 19; 16, 13; 29; 33; 22, 17; 26, 2; 33, 64. As a rule the fourth pāda is entirely taken up by the simile. Bhāsa. Cārud. 1, 6 + Vidūṣaka: *ede dāṇi dāsīeruttā ... are running away from the house like cowherd's boys scared by gnats*; Pratimā 7, 13 II (śloka) *the world shines bright again somasyevodaye.* "as at the rising of the moon"; Kāl. Māl. 2, 9 the poet gives an idea he expresses elsewhere (see Ragh. 1, 10; cp. Kum. 6, 20; Śak. 1, 2) in the form of a simile: (śloka) ... *the teaching of a teacher is faultless when it does not turn black (prove faulty) in the presence of learned men just like gold (that is tested) in the fire.* Ibid. 3, 1 — vid. (pr.) *the girl being guarded ... more carefully ... like a treasure guarded by a nāga*[1].

A longer simile, taken from the Mbh.: Nala 13, 9 ... *vegaḥ kariṇāṃ duḥsaho 'bhavat | nagāgrād iva śīrṇānāṃ patatāṃ kṣitau.* Such additional similes which fill up the entire second part of a stanza are not unfrequent in post-epic poetry[2]. Bhāsa, Cār. 1, 26 the viṭa says: *because people like me beggared him, he has been totally stripped ... he is like a great tank dried up in summer;* Yaug. 1, 12; Abhiṣ. 1, 2 *whence ... this ear-deafening noise? pracaṇḍavātoddhatabhīmagāmināṃ balāhakānām iva khe 'bhigarjatām*; here we find a delineating expatiation with a long compound, homoioteleuton, hyperbole; in colloquial speech *like thunderclouds* should have sufficed. An independent second part id. 2, 7 (with assonance); 6, 14 (rhyme). More natural, however, in a strengthening addition, in anger Prat. 3, 16 (śl.). Cp. e.g. also Kāl. Śak. 2, 18; 3, 11.

Nor are they unfrequent in strophes in works of art: Kāl. Urv. 1, 10 *etāḥ sutanu mukhaṃ te sakhyaḥ paśyanti hemakūṭagatāḥ | pratyāgataprasādaṃ candram ivopaplavān muktam*; here too the author refers to a well-known fact or event, the stating of which enforces his words, for people anxious to see the moon as soon as she is cleared from an eclipse stand in a prominent place and raise shouts. See however also § 54. Cp. e.g. Urv. 1, 17; Śak. 3, 3; 5, 13 where S. veiled with her beauty not very visible is compared to a young sprout among faded leaves.

The character of this simile may vary: Kāl. Urv. 1, 10 + R., one of the companions of U. says: ***here comes the rājarṣi with ...***

[1] Cp. E. W. Hopkins, Epic Mythology, p. 149.
[2] See also §§ 53; 54.

C. accompanied by C. visāhāsamīvagado via cando, "looking like the moon gone near to Viśākhā". Here, as is already the case in a number of the similes quoted higher up, the simile has been incorporated in the sentence and is no longer a mere addition; cp. Māl. 2, 13+ (pr.). — Sometimes a proverbial saying or the like precedes the matter of fact expression: Manu 7, 20.

§ 15. It is a well-known fact that in a comparatively large number of cases the Indo-European languages in their earlier stages used adjectives where in modern languages adverbs or adverbial constructions are found. This holds good especially for adjectives denoting place, rank, time, number etc. We all know Greek instances such as πρῶτος ἦλθεν, χθιζὸς ἔβη etc.[1]. In Vedic and Sanskrit we find similar expressions: ŚB. 6, 4, 4, 22 *udīcaḥ prācaḥ paśūn pra sṛjati*; Ait. Br. 6, 28, 2 *tā vihṛtāḥ śaṃsati*[2]. This, however, is not the only equivalent of adverbs; as I have stated elsewhere[3], paronomastic figures (e.g. *suvṛdhā vardhamānam*) may be used in this way.

Now, the said phenomenon is not only peculiar to the earlier stages of the languages of the Indo-European family, it has a wider area. SPITZER has remarked that the adverb is "das sprachliche Spiegelbild des abstraktionsfähigeren Menschen".[4] And indeed, it is true that the naive and artless language of the common people, that daily parlance in many a case can dispense with adverbs: when we say: neth. *gooi een raam open*, we mean: *doe snel een raam open*, when we say: eng. *to run*, we mean: *to go quickly, to feed: to eat gluttonously.* Instead of: *he was praised extravagantly* we often hear: *he was praised to the skies.* Here[5], as is often the case, these phenomena are at the bottom of

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[1] See K. BRUGMANN-A. THUMB, Griechische Grammatik[4] (1913), pp. 476; 478f.

[2] See DELBRÜCK, Altindische Syntax, pp. 78f.; SPEYER, Vedische und Sanskrit-Syntax, p. 31 (§ 100).

[3] J. GONDA, Stilistische Studie over Atharvaveda I–VII, p. 66.

[4] L. SPITZER, Zeitschrift für romanische Philologie, 45 (1925), S. 286. Cp. also E. FRAENKEL, MSL. 19, 1 ff.; STERN, o.c., p. 23; THURNWALD, in EBERT, Reallexikon der Vorgeschichte, 10, 302: "Das primitive Denken vollzieht sich ... mehr in Bildern als in Worten. Zur Zusammenfassung bedient es sich der Symbole statt der Abstraktionen."

[5] See also E. HOFMANN, Ausdrucksverstärkung, Göttingen 1930, p. 106.

characteristics of poetical language: *nimmt er den Handschuh mit keckem Finger, mit schmeichelndem Munde sie fleht* (SCHILLER).[1] Now, in my opinion, also similes occur 'instead of an adverb'. *As old as Methusalah* means "very old"[2], *as mute as a fish* means "totally mute". If we ask a child how high a thing is, the answer may be *as high as a tree, the sky* etc. The common people do not say *ich gehe schnell*, but *ich renne wie ein Wiesel*[3]; neth. *hij sloeg om als het blad van een boom* ("he changed like a leaf on a tree") means "hij veranderde plotseling en zonder moeite".

Similes of this kind are not unfrequently met with in early Indian literature: AV. 6, 142, 2 *ucchrayasva dyaur iva* (to the grain) "rise up like the sky", of course this is an exaggeration, but it is a quite natural one among 'primitive' people, and also among educated people when they go into raptures; cp. 5, 19, 1 *atimātram avardhanta | nod iva divam asprśan*, 6, 142, 2 we also have: *be unexhausted, like the ocean*. The war-drum thunders like a lion AV. 5, 20, 1; 2. AV. 9, 3, 17 *mitā pṛthivyāṃ tiṣṭhasi hastinīva padvatī* (to a house), "that is, apparently, heavy and big on the four corner posts, like an elephant ... on its feet"[4]. 8, 6, 7 the idea of chastity has been rendered in the following way: *who lies with you* (a pregnant woman) ... *bhrātā bhūtvā piteva ca*. The idea 'carefully' is often expressed: *as a father to his son(s)* (cp. 10, 6, 5), or *māteva*, "like a mother, motherly" (5, 28, 5), but these locutions will be treated further on[5]. *taskarā iva* (e.g. RV. 1, 191, 5), "like thieves" means "furtively, by stealth", here too the idea is expressed in the same way in several languages;[6] RV. 1, 53, 1 the poet wishes to say between the lines that he has used his best endeavours: *c nū cid dhi ratnaṃ sasatām ivāvidan*, "noch nie hat ja einer das Kleinod wie (ein Dieb) bei Schlafenden gefunden, d.h. so mühelos."[7] 1, 52, 5[8]; 1, 116, 10. — Often in epic language: I refer to Nala, 10, 22 *iyam ... | unmatteva* ...

[1] Cp. HAVERS, Handbuch der erklärenden Syntax, 1931, p. 149.
[2] *Het huis is zo oud als de wereld*, HILDEBRAND, Camera Obscura, Keesje.
[3] Cp. J. WEIGERT, Des Volkes Denken und Reden, Freiburg im Breisgau 1925, p. 24.
[4] WHITNEY-LANMAN, o.c., p. 527.
[5] See § 18f.
[6] See § 12.
[7] GELDNER, Der Rigveda übersetzt, I (1923), pp. 61f.
[8] GELDNER, o.c., p. 59.

katham buddhvā bhaviṣyati; 13, 47; 8, 1 *unmattavad* and the like, which may be considered as 'type-similes'[1]. — Nala 14, 6 Nārada who had been taken in by Karkoṭaka said to him: *tiṣṭha tvaṃ sthāvara iva*, "like an immovable thing, like a tree", that means "rooted to the spot", germ. "wie angewurzelt", fr. "atterré". Mbh. 4, 16, 52 *uttiṣṭhottiṣṭha kiṃ śeṣe bhīmasena yathā mṛtaḥ*, this image too is well-known in other languages, cp. fr. *faire le mort*: in another context Jāt. I, p. 456: *arrived at the cemetery ... you will go to the top of the mound and lie down matako viya.*[2] Mbh. 12, 177, 26 *labdhanāśe yathā mṛtyuḥ*, "[bitter] wie der Tod"[3]; 316, 25. Bmd. Pur. 1, 5, 19 ∽ Vā. Pur. 6, 22[4] *giriśṛṅgam ivocchritaḥ*. — Thus Bhār. Kir. 11, 33 *puṃsāṃ gaur ivaiti vidheyatām* needs not be a poet's invention.

Now and then this figure of speech dubbles out into a long period: Bhāsa, Prat. 4, 11 (śl.) *your brother Bh., saṃkrāntaṃ yatra te rūpam ādarśa iva tiṣṭhati*; the image is familiar to several peoples.

It is often very difficult to distinguish between this 'class' and the following, for many a time these similes betray clear vision and are indicative of a vivid style of narration. Mbh. 7, 8, 15 *sa tathā teṣv anīkeṣu pāṇḍuputrasya ... | kālavad vyacarad droṇo yuveva sthaviro balī*, here, it is true, the simile is an equivalent for "very forcefully", but it is at the same time a vivid painting from life. Other instances: Mbh. 4, 16, 41 *draupady uvāca: kīcako māvadhīt... | sabhāyāṃ paśyato rājño yathaiva vijane tathā*, in a conscious contrast to the first half of the line; 4, 13, 33 a popular predilection for vigorous language is betrayed: *bāhubhiḥ samatāḍyetām āyasaiḥ parighair iva*. Bhāsa, Prat. 2, 0.

It seems to me that this kind does not appear in kāvya very frequently: Kāl. Ragh. 15, 19 the rākṣasa, after having threatened S., desiring to kill him, tore up a tall tree *mustāstambam iva*, "as if it were a stalk of the mustā-grass", which is uprooted with ease, Mallinātha explains the simile correctly: *akleśena*. Less popular is Kāl. Ragh. 16, 40, where instead of "having entered his residence with feelings of joy and affection" the poet says

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[1] See § 12.
[2] Cp. § 2.
[3] DEUSSEN-STRAUSS, Vier philos. Texte des Mbh., p. 127.
[4] See KIRFEL, Das Purāṇa Pañcalakṣaṇa, 1927, p. 61.

"...like a lover entering the heart of his beloved": *kāmīva kāntāhṛdayam*, still more artificial 5, 63; with yamaka Bhār. Kir. 4, 1.

§ 16. Some of these instances give already rise to the following remarks. It has been stated higher up, that popular speech has a dislike to abstraction. Instead of: neth. *hij zal altijd eerlijk blijven* we are accustomed to say in familiar and popular speech: *hij zal eerlijk blijven zolang als hij leeft*, or: *hij zal z'n leven lang eerlijk blijven*; instead of: *he will always love his books*: *he will love his books as long as he lives*; instead of: *I have him completely in my power*: *I have him under my thumb*, instead of: *he will encroach on my kindness*: *if you give him an inch, he will take an ell*; etc. etc. In many a language we find popular locutions such as: *he and his wife led a cat-and-dog life*, or such as *a devil of a fellow*, neth. *een schat van een vrouw*, fr. *un fripon de valet*[1]. Very common is the metaphor: *his brother was always a lazy dog; this horse is an old screw*. By the side of neth. *hij is een ezel*, we find *hij is zo dom als een ezel*, *he is an ass*: *he is as stupid as an ass*. Here the simile seems to be less popular and less 'primitive'[2], although it appears to me that this point is worthy of closer inquiry. Yet the simile is found too: by the side of *ze is een engel*, which means *ze is lief als een engel* ("she is as sweet as an angel") we often say ... *zo goed als een engel* ("as good as an angel"); further: *hij is zo eerlijk* (*zo trouw*) *als goud* ("he is as true as gold", viz. "... as daylight"); eng. *I feel like a fish out of water*, for: ... *out of my element*.

When we speak with emphasis, in anger, excitedly etc., we use locutions such as: neth. *hij zag zo wit als een lijk* (*as pale as a corpse*), *hij zag zo wit als dat laken* (*he looked as pale as that sheet*), and in my feeling this longer locution has a more affective character, is more 'affektentladend' than the compound neth. *lijkbleek*. Thus, in my feeling the three following expressions form a climax: *hij is een koe* ("he is a cow", which means "he is stupid"), *hij is zo dom als een koe* ("he is as stupid as a cow"), *hij is zo stom als het achterend van een koe* ("he is as stupid as the back-part of a cow"). Or: *bliksemsnel* ("with lightning speed"), *zo gauw als de bliksem*, *zo gauw als de gesmeerde bliksem* ("as swift as greased lightning"). And in the same way it seems to me that

[1] Cp. L. Spitzer, Zeitschr. f. Roman. Philol. 45 (1925), p. 22, n. 2.
[2] See J. B. Hofmann, Lateinische Umgangssprache, p. 157.

hij zag zo rood als vuur ("he looked as red as fire") by the side of *hij zag vuurrood* ("fiery red, crimson") or *hij stond daar zo stijf als een stuk hout, ... als een panlat* etc. by the side of *hij stond daar stokstijf* must not be conceived in the first place as appertaining to intellectual speech ('Intellektualsprache'), as is maintained by HOFMANN[1]. Sometimes both expressions are used in 'repetition with variation'[2]: e.g. a house-owner lays stress upon the good qualities of the cellar of the house which he wishes to let: *die kelder is kurkdroog mijnheer, hij is zo droog als kurk* ("the cellar is 'cork-dry' sir, it is 'as d. as c.' ", which means "as dry as dust").

Thus, colloquial speech has a special liking for expressiveness, for "das Sinnlich-anschauliche", for vivid description, vigorous expressions, exaggeration; it likes to lay on the colours thick. Here the words of VON DER GABELENTZ hold good[3]: "den höchsten Grad der Verständlichkeit erreicht nur das Anschauliche, und dies musz möglichst konkret, sinnfällig sein." Now, what does it mean: 'Anschaulichkeit'? With good reason, ERDMANN has pointed out the double meaning of the term 'abstrakte Ausdrucksweise'[4]. "Bald gilt sie als das Zeichen eines gelehrten, wissenschaftlichen Geistes; bald betont man, dasz gerade Ungebildete und Kinder sich wegen der Armut ihrer Sprache sehr allgemeiner Ausdrücke zu bedienen pflegen ... Beides ist einseitig, aber in gewisser Hinsicht zutreffend, (aber) ... nur der Zweck der Wörter und die Motive ihres Gebrauches bestimmen Wert oder Unwert einer abstrakten Ausdrucksweise." We have to take the term 'anschauliche Sprache' not as language that "affects the organ of sight", but in another way, viz. as contrasted with abstract language. Thus 'anschauliche Sprache' may be contrasted with exact, intellectual, scientific speech, but also with vague and colourless speech of illiterate persons, children etc. who often have a special liking for quite general notions and vague terms. 'Anschauliche Sprache' produces clear and vivid images of phantasy and memory. "Anschaulich ... ist wohl alles, was mit

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[1] O.c., p. 157.
[2] See my Stilistische Studie over Atharvaveda, p. 19.
[3] G. VON DER GABELENTZ, Die Sprachwissenschaft, Leipzig 1901, p. 239.
[4] K. O. ERDMANN, Die Bedeutung des Wortes[3], Leipzig 1922, pp. 196ff.

irgend einem Sinne (oder auch mit dem 'inneren Sinne' d.h. mit der Phantasie) direkt wahrnehmbar, was irgend einem Sinne oder der Phantasie als Einzelgegenstand unmittelbar gegenwärtig und direkt erlebbar ist. Anschaulich ... ist also das Gegenteil vom Abstrakten, Allgemeinen und Begrifflichen"[1].

Now, it is well known that not unfrequently sentences containing a simile are illustrated by a gesture. A native of Flores, telling: *then a serpent appeared ... as long as this*, will indicate the length by gesticulation[2] and I myself, saying: *as pale as that table-cloth*, point to the table-cloth.

As I take it, in ancient Indian texts too similes help to promote this sort of 'Anschaulichkeit'. Jaim. Br. no. 142 C. *te hotkrodaṃ cakrire yathā śreṣṭhiny āgata utkrodaṃ kurvate tathā*, (when Indra came back, after having been looked for by the gods) "they raised shouts of joy, just like the shouts of joy which are raised when a man of high rank approaches"; p. 220, l. 35 *atho yathā taptān pāṃsūn upanahyātīyāt tādṛk tat*; p. 211, l. 30 *tad yathā dṛtim ucchvāsitaṃ punar abhidhamet tādṛk tat*; see also no. 34 in fine 3 ×; no. 96 in fine 2 ×. These instances prove that in the 'arid Brāhmaṇas' now and then a vivid and elucidating simile appears which, referring to things and events of everyday life, appeals to the feelings and memory of the hearers. An explanation which moves heart and phantasy of the public we find e.g. AV. 10, 4, 19 (against snakes) ... *I have grasped together their heads, as a fisherman the karvara*; 8, 6, 24 *they* (viz. demons) *that creep away from the sun, as a daughter-in-law away from her father-in-law;* cp. also 12, 3, 33. RV. 2, 5, 4 (*vidvāṅ asya vratā dhruvā vayā ivānu rohate* (cp. Ved. Conc. 839). See also AV. 10, 1, 19d. Mān. G.S. 1, 1, 14 when a vratacārin takes to the water, he has to emerge as soon as possible (cp. the Commentary); the text, however, runs: *yadi snāyād daṇḍa ivāpsu plavet*, "he has to emerge (as stiff) as a stick". — For epic language, see for instance Mbh. 12, 352, 5 *maharṣir nārado ... paryeti kramaśo lokān vāyur avyāhato yathā*; 354, 16 *mamāpi*

[1] K. S. LAURILA, Sprache und Anschauung, Neuphilologische Mitteilungen, 29, Helsingfors 1928, p. 139. See also R. M. MEYER, in Neue Jahrbücher für das klassische Altertum ..., 21 (1908), pp. 63 f.; A. KNABENHANS, Zur Psychologie des primitiven Menschen, Archives suisses des traditions populaires, 23, Basel 1920, pp. 154 f.

[2] According to Pater A. BURGER.

matir āvignā meghalekheva vāyunā; 176, 16; 57, 44 *ṣaḍ etān puruṣo jahyād bhinnām nāvam ivārṇave*; 5, 33, 79; 13, 90, 46 *śālāntare gaur iva naṣṭavatsā*, cp. Manu 3, 141; 179[1]; 6, 45.

A quite natural and at the same time 'anschauliches' simile we find e.g. Bhāsa, Car. 1, 28 + Vidūṣaka: these two are worrying each other *like two ill-trained bullocks* pulling a cart in opposite directions. Often such a simile typifies a person or a situation: Kāl. Māl. 2, 13 + Vidūṣaka (pr.): *your Majesty is like a bird hovering in the proximity of a slaughter house, desirous of meat, but afraid*; Urv. 2, 0 maid (pr.): *here stands (the vidūṣaka) like a monkey drawn in a picture*. See also e.g. Mṛcchak. N.S.[6], p. 10 (pr.); p. 40 (pr.); p. 66, 6 (pr.); p. 71, 15. It is evident that in such cases the simile has been enlarged: a whole scene is put before our eyes. In this sort of contexts the same type is met with in other languages too. I quote from a popular story in a Netherlandish periodical: *zij heeft natuurlijk allang de beate bewondering gezien, die van oom aflekt als water van een overlopende dakgoot* ("of course she has already noticed the beatific admiration oozing from uncle like water leaking from an overflowing spout").

Rām. 12, 17 the combat between Vālin and Sugrīva: *gagane grahayor ghoraṃ budhāṅgārakayor iva*; here GRIFFITH[2] remarks that in MILTON's Paradise Lost, VI the encounter between Michael and Satan is described in a similar way; 12, 41 Sugrīva with the gajapuṣpī bears a resemblance to a dark cloud garlanded with cranes in the dusk of evening; 16, 24 *sa tu vṛkṣeṇa nirbhagnaḥ sālatāḍanavihvalaḥ | gurubhārabharākrāntā nauḥ sasārtheva sāgare*; 19, 6 flying apes are compared to helpless deer: *yūthād iva paribhraṣṭān mṛgān nihatayūthapān*; 33, 18 Lakṣmaṇa enters the palace of Sugrīva without being refused admittance, just like the sun (enters) a great cloud; 67, 48 an anxious person is described as a traveller who has lost his caravan and sits down in the great forest. See also 4, 11, 14; 14, 10; 17, 21 (cf. 16, 37; 17, 1 II); 23, 29 etc.; 18, 49; 19, 12; 31, 19. Many of these similes are very fine.

§ 17. In these instances from the Rāmāyaṇa the simile is as a rule longer and more elaborated, its form is somewhat more poe-

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[1] See § 47.

[2] R. T. H. GRIFFITH, The Ramayan of Valmiki, Benares 1895, p. 339. n. 1.

tical; but essentially its character remains the same. As is well-known, poetical speech and popular speech are to a certain extent allied. This alliance is due to the fact that both aim at 'Anschaulichkeit'. "Die Kunst der dichterischen Sprachgestaltung besteht darin, Worte auszuwählen und dieselben in solche Verbindung mit einander zu setzen, daß die Anschaulichkeit des Wortsinns der Sätze und Satzverbindungen zu einem Maximum gesteigert wird. Alle sogenannten 'poetischen Figuren' dienen diesem Zweck, was wohl nachgerade als allgemein anerkannt gelten darf, teils direkt durch Ersatz einer abstrakteren Vorstellung durch eine konkrete, teils indirekt durch einschränkende Veranschaulichung der abstrakteren Vorstellung vermittelst Beifügung von konkreteren, oder durch gegenseitige einschränkende Veranschaulichung"[1]. But we have to add: "Die Anschaulichkeit ist in der 'Wortkunst' nicht Selbstzweck, sondern nur Mittel zum Zweck. Der Endzweck ist die innere Erlebnistätigkeit, speziell eine durch die Anschaulichkeit bedingte Gefühlswirkung"[2]. When we peruse kāvya-works, we must confess that here too these remarks hold good. At times we find concise similes visualizing a well-known image, scene or event. See f.i. Bhār. Kir. 4, 17 *vallavīr abhipranṛttā iva vārayoṣitaḥ*, "cowherdwomen dancing like courtisans".

It goes without saying that in later texts too a very short example may be found: Kathās. 62, 165 *sotsāhā pāśabaddheva tiṣṭhati*; Bhār. Kir. 1, 21 *śirobhir uhyate ... mālyam ivāsya śāsanam*. Then again we meet with a more elaborate specimen: Bhār. Kir. 12, 20 *kakude vṛṣasya kṛtabāhum ... | sparśasukham anubhavantam umākucayugmamaṇḍala ivārdracandane*; 4, 27; Ind. Spr.[2] 6599.

At times these similes are clearly elucidating, e.g. Bhāg.gītā 6, 38 ... *chinnābhram iva naśyati*, with a typical example: id. 2, 58 *yadā saṃharate cāyaṃ kūrmo 'ṅgānīva sarvaśaḥ | indriyāṇi*[3]. But in the works of great poets the chief part they play is often to be a thing of fancy and beauty: Kāl. Me. 15 *yena śyāmaṃ vapur atitarāṃ kāntim āpatsyate te / varheṇeva sphuritarucinā gopaveśasya viṣṇoḥ*; Kum. 7, 8; 11; 39; 50; Śak. 1, 31.

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[1] E. von Hartmann, Die Philosophie des Schönen, p. 717.
[2] W. Havers, Handbuch der erklärenden Syntax, p. 151.
[3] Compare the 'didactical similes', §§ 49ff.

§ 18. Now, there is another very important point. As we all know, words may have a quite different 'secondary meaning' and 'Gefühlswert'. "Die fromme Inschrift einer Diakonissenanstalt könnte kaum lauten: *Ich bin der Herr, dein Doktor*, oder *dein Heilkünstler*, oder *dein Medikus*, sondern nur: *Ich bin der Herr, dein Arzt*"[1]. The words *table* in *that table is broken*, and *mother* in *my (your) mother is ill* appeal differently to the soul of the speaker (hearer). Not only substantives, but also verbs and adjectives do so: the words *poor*, *rich*, *drunk*, *to die*, often arouse certain feelings.

As appears from the above-quoted German instance, we find often many synonyms differing in style, in degree of 'affectivity', in 'secondary meaning', in 'Gefühlswert'. Cp. e.g., neth. *hoofd*, engl. *head*: *kop*, engl. *pate*; neth. *mijn zoon*, engl. *my son*: *m'n jongen*, engl. *my boy*: neth. *dronken*: *aangeschoten*: *bezopen*. Now, it seems to me that ideas that may be expressed with a number of synonyms differing in style, 'secondary meaning' and 'Gefühlswert', are often also worded in standing phrases containing a simile. Thus we have *as drunk as a fly*, ... *as a lord*[2], *as old as Methusalah*, *as the hills*, *as dead as a herring*, ... *as Queen Anne*, etc. 'Affektbetonte' verbs or adjectives are often connected with various similes[3]. The affect with which these ideas are charged tries to find many ways to release itself. Besides, there are several ideas that are used by preference in similes. As we have state above[4], *mother*, *lightning*, *arrow* etc. are frequent upamānas in several languages. This fact I should like to explain from the highly affective character of these ideas that make great impression on heart and mind of most people[5]. Thus in spontaneous and natural language similes are often 'gefühlsmäszig-anschaulich', 'affektiv'. When we must express in words feelings and sensations which can only with great difficulty be worded in an intellectual and objective way and which may be

[1] K. O. Erdmann, Die Bedeutung des Wortes, p. 118.
[2] Neth. *zo zat als een zwijn*, — *als een dragonder* and many others.
[3] Netherl. examples: De Vooys, o.c., p. 188. In standing phrases in general see e.g. Smith and Heseltine, The Oxford Dictionary of English proverbs (1935), Index, pp. 613ff.
[4] See § 12.
[5] (In Kwakiutl) metaphorical expressions are used particularly when describing the greatness of a chief or of a warrior. The chief is compared to a mountain, ... *a rock which cannot be climbed*, ..., F. Boas, Primitive Art, Oslo 1927, p. 321; also p. 327.

different with every single individual, we are often compelled to look for an approximating expression which is, in this case, the most adequate interpretation. Impressions and feelings are often vague and indefinite to such an extent that only an image that lacks clear-cut features may be in some degree an adequate wording. There again the value of the employment of an image is that it imposes on the hearer too a not completely unequivocal conception: he too may digest it inwardly just as he likes. Thus the image "rückt in größere seelische Nähe".

When the impressions made upon us by events that happened before synchronize with what new events being similar feel to us, it may be that we also use the words suited to the former events in connection with the new ones. This similarity need not be objective, but may be existent only in the feelings of the speaker. We must not lose sight of the fact, that similes may be rooted in our inward reactions in such a degree that it is almost impossible to form an idea of what they are like. In Sanskrit and other literatures an image frequently met with, is the swiftness of the mind compared with that of the wind: *manojava-* etc. Yet, ERDMANN[1] remarks with good reason that in the following lines of LEUTHOLD "der eigentliche Vergleichungspunkt ... nur im Gefühl (liegt"): *Wie der Sturmwind, der über die Heide pfeift | Ohne Rast, ohne Ruh, ohne sichere Statt, | So mein heiszer Sinn über die Erde schweift, | So mein Herz, das keinen Freund, keine Heimat hat.* As is well known in the Homeric simile the poet is often carried away by his feelings and imagination to such a degree that he loses sight of the proper object of the simile and thus it becomes independent. Yet, this is not necessary[2]. In a popular song from Carinthia e.g.[3] the lonely and deserted man is compared to a stone on the road, over which everyone passes silently; here both 'Gefühl' and object of the simile are present. Similes and metaphors often derive their existence from the emotional value of a word. In colloquial speech we use often a simile when we pour out our hearts, when we reprehend, scorn or threaten a

[1] O.c., p. 210. I refer also to G. VAN DER LEEUW, La structure de la mentalité primitive, Paris 1928, p. 3; J. VAN GINNEKEN, Het gevoel in taal en woordkunst, Leuvensche Bijdragen, 10 (1912–3), pp. 51ff.
[2] Compare also G. VAN DER LEEUW, Wegen en Grenzen, 1932, p. 12.
[3] See O. BÖCKEL, Psychologie der Volksdichtung, Leipzig 1906, p. 277.

person, or when we make fun of him. Husband to wife, who for a whole day keeps silence with apathy, in a sudden outburst: neth. *wat zit je er vandaag weer bij als een schelvis* (*what a sack of old bones you look again to-day!*). "Das Gleichnis in der Edda wird in der Regel dann gebraucht, wenn der Dichter die Gefühle seiner Helden recht stark zum Ausdruck bringen will ... Schmähend, klagend, lobpreisend oder spottend, immer verräth er eine gehobene leidenschaftlich erregte Stimmung"[1].

This class of similes is in the first place met with in stage-plays. Bhāsa, Avim. 3, 19 in one of those stanzas which further the progress of the play[2]: *kiṃ kampase pavanavegahatā lateva*, "why do you tremble like a creeper smitten by the violence of the wind"; we should say: *wat sta je daar te beven als een riet!*, cp. eng. *as frail as a reed* etc.; Bhāsa, Vās. 4, 1 + Vid. (pr.); Yaug. 3, 1 +; Cār. 1, 1 +. Kāl. Māl. 2, 13 + Vid. (pr.) ... *my stomach burns like an oven* ...; 4, 1 + id. *she fares like a cuckoo in the grip of a cat*, "(he) means that she is in a sore plight" (Kale[3]); 17 + the female doorkeeper of the palace (pr.): ... *the princess was trembling like a frail leaf in a strong wind*, 5, 6 + Mālavikā (pr.) *my heart trembles like the water lying on a lotus-leaf*; Bhav. Utt. 3, 7. Ratnāv. p. 48[4] (2, 5+ Vid.) in a menace: *I will fell you ... like a ripe wood-apple fruit*; cp. 97 in a question. An emphatical request: Kāl. Śak. 1, 10 in a more poetical form: *let not ... that arrow be cast on the delicate body of the deer, like fire on a heap of flowers*; the like 4, 18+ (pr.) in an 'affektische Frage'. A 'lyrical effusion' Ratnāv. p. 113 (4, 2+). — Being consumed by an intense emotion the speaker produces variations or enlargements. — That this simile occurs very frequently in poetry is a matter of course: the effectiveness of poetry does not depend upon the power of description which releases clear mental notions, but upon the energy with which its words arouse emotions.

§ 19. Often the affective character of a simile is obvious from the context and from the meaning and 'Gefühlswert' of the upamāna. *The teachers of that school are just like fathers and mothers*

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[1] A. Hoffmann, Der bildliche Ausdruck im Béowulf und in der Edda, Englische Studien 6 (1883), p. 198.
[2] See A. B. Keith, The sanskrit drama, Oxford 1924, p. 114.
[3] The M. of K. ... ed. by M. R. Kale[4], 1918, Notes, p. 76.
[4] Ed. Balamanorama Press, Madras 1935.

to the children, here it is quite obvious what is meant. The feelings of the man who after travelling a long time in the intense heat of the tropical or subtropical sun reaches a shady place are immediately clear to us. See e.g. RV. 2, 33, 6 *ghṛṇīva chāyām arapā aśīya*; 6, 16, 38 *upa chāyām iva ghṛṇer aganma śarma te vayam | agne* ... A person is seized by Death like a sleeping deer by a tiger, Mbh. 12, 175, 18. See also e.g. Mbh. 12, 176. 19; 177, 50 *grīṣme śītam iva hradam*; 361, 6 *as the cultivator the rain-cloud*. Instances from the Rām.: 4, 17, 22 Vālin complains of Rāma who has hit him with an arrow and upbraids him with his ungenerous way of acting: *(tvām) jāne pāpasamācāraṃ tṛṇaiḥ kūpam ivāvṛtam*; the next verse has alliterating words; 48; 20, 7; 66, 37 Hanumān is encouraged to leap over the ocean: *viṣaṇṇā harayaḥ sarve Hanuman kim upekṣase | vikramasva mahāvega Viṣṇus trīn vikramān iva* (cp. 67, 3 II). The subjects of king Śuddhodana reposed peacefully *pitur aṅkagatā iva*, "like children in their father's lap", Aśv. Saund. 2, 7. Of course, father and mother often form part of similes. In the Isle of Flores (Neth. East Indies) old men used to say to a missionary who gave them a quid of tobacco: *just like a father who loves his children and gives them presents you give to us, old men, good things*[1]. When AV. 2, 28, 5[2] we find *mātevāsmā adite śarma yacha*, these words mean "give him shelter, o Aditi, in a very careful manner", but how this meaning may be couched in more exquisite terms than in the literal rendering "give him s. like a mother"[3], which will be understood in all times and in all languages[4]?; cp. RV. 1, 41, 2; Jaim. Br. 143 in initio; 140 at the end; Mbh. 11, 16, 37; Rām. 4, 22, 9 *putram ivaurasam*, see above, § 2; Mārk. Pur. 25, 8; 69, 23; 81, 4; 24, 3; 91, 25. Uttarar. 3, 19 *sutam iva manasā tvām ... smarāmi*; — Harṣa, Nāg. 1, 7+ (art).

§ 20. More than once, however, it proves necessary to have a profound knowledge of the culture and the life of the people,

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[1] From a letter from Pater A. BURGER. After the missionary had left them for Europe, a man of the people of Manggarai wrote him: *just like an orphan, who has lost father and mother, I look about here.*

[2] See also Ved. Conc. 703.

[3] Also e.g. Bhāsa, Prat. 4, 13.

[4] As for the order of words, see § 27.

whose similes we wish to understand[1]. With us, in the Netherlands, we attach to a hog or porker the notion of dirtiness, debauchery, meanness; with the people of Flores, on the contrary, *saja piara dia seperti babi*, "I bring him up like a hog", does not mean: "such an upbringing could only make a dirty fellow of the boy", or the like, but "I bring him up with great care". Thus when we read Mbh. 12, 263, 10 *yajñāt prajā prabhavati nabhaso 'mbha ivāmalam*, these words are not perfectly clear at first sight. The connection between the water from the clouds and the offspring is explained by the next verse: *agnau prāstāhutir brahmann ādityam upagacchati | ādityāj jāyate vṛṣṭir vṛṣṭer annaṃ tataḥ prajāḥ.*

§ 21. In Mārk. Pur. 29, 14 (and other instances) the simile may be said to bring a thing or an event in the very sphere of the speaker or of another person: *a man must nourish the gods daily, like his own body.* A simile may bring a thing nearer to us: RV. 1, 144, 7 *Agni ... delightful in appearance like a dwelling that is rich in food*; 191, 14 ... *have taken asunder thy venom just like female jar-bearers*; 1, 3, 8; 25, 1; 30, 1; 37, 8; 57, 4; 103, 6; 104, 5; 3, 45, 3. Here the upamānas are borrowed from every day life. In the same way, but somewhat extended: 1, 32, 5; 116, 15.

This sort of simile may illustrate a fact or an event by means of a comparison to human circumstances: 2, 6, 7 *Agni, thou goeth between both races* (viz. of gods and men) ... *as a messenger like a bridegroom's friend* (who is matrimonial agent); see also, e.g., 1, 83, 2d; 85, 5. AV. 3, 11, 8 *old age has curbed you, as if it were a cow, an ox, with a rope*; the bridling of an ox or a cow formerly has impressed the author and called forth definite emotions in him; now a similar emotion is called forth by seeing or thinking of a curbed person, and thus the curbed one and the cow and ox are combined in a 'simile'[2].

§ 22. When the Jester, Bhāsa, Cār. 1, 28+ (pr.) remarks that there is no oil in the lantern, *just as there is no affection in a courtisan*[3], he undoubtedly alludes to Cārudatta's affection for

[1] The remarks of F. BOAS, Primitive Art, pp. 325ff. should be read too. I refer also to the examples given by C. MEINHOF, o.c., pp. 67f.; 135ff.

[2] See also KARL GROOS, Das Seelenleben des Kindes, 1913, p. 98. Cp. § 54.

[3] As to the double meaning of *nissiṇehā* see § 60.

the courtisan Vasantasenā, the point upon which the play hinges. Thus, as we all know, we may make allusions with a simile. "Wortspiel und Vergleich können ... mit einander verbunden werden: ... anspielend auf die durch Kummer bewirkte Abmagerung der Königin Eulalia: *there is not so thin a Queen in the Cards*"[1]. Puns on the double meaning of the upameya are to the taste of the general public: neth. *zo vet als modder* (vet = 1 "fat", 2 "tipsy"); *die thee is zo slap als een vaatdoek* (slap = 1 "weak, slack, limp", 2 "wishy-washy")[2]. See e.g. Mṛcch. 2, 1, *shampoeer ṇavabandhaṇamukkāe via gaddahīe hā tāḍido mhi gaddahīe*; 8, 46 the same person as a bhikṣu ... *pattā ! ede vithiṇṇapattā maṇṇe pattā via phulanti*, "the leaves tremble ... like wings ... with spread feathers"[3].

With a simile we may imply veiled hints and remarks; Kāl. Māl. 3, 22 + (Vid., pr.), where the return of Agnimitra's wife is compared to that of the planet Mars to the zodiacal sign: both are unfavourable.

§ 23. Many a time colloquial speech has a special liking for similes, because they may have a comic character. As we have stated above, similes are often "affektisch" or "anschaulich" and then they may be in use as vigorous locutions: neth. *hij is zo arm als de mieren* ("as poor as the ants", i.e. "as poor as a church-mouse"), *zo kaal als een luis* ("as naked as a louse"). But sometimes we find variations upon this sort of similes, which are witty or comic either because the upamāna is an idea that makes a comic impression or is ludicrous in itself, or because the connection of upamāna and upameya is a laughter-moving one. Cp. e.g. neth. *voortkomen als een luis op een teerton* ("to proceed like a louse on a tar-barrel"). Now and then this comic effect is emulated for its own sake: neth. *hij gleed uit als een slak op een kale kop* ("he slid along like a snail on a bald head"). Witty persons and authors, especially authors of comedies[4] are wont to take advantage of laughter-moving and caricaturistic similes: neth.

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[1] See E. ECKHARDT, Die lustige Person im älteren englischen Drama, Palaestra 17, 1902, p. 245.

[2] More examples FRED. BEHRENS, Taal en Letteren 9, p. 223. But see further on, § 60.

[3] See J. PH. VOGEL, Het leemen wagentje, Diss. Amsterdam 1897, p. 207.

[4] See e.g. ECKHARDT, o.c., pp. 244f.; 349.

Symen ik verlief op jou as een boer op een boeckweyte koek (Bredero) ("S. I am in love with you like a peasant with a buckwheat-cake"); *zijn volzinnen rijden voort als 'n kinderwagentje* (Van Deyssel[1]) ("his sentences ride along like a baby-cart"). In many cases the source from which the poet borrows was undoubtedly colloquial speech. In the same way the Jester[2] says, Bhāsa, Cār. 3, 9 + (pr.): *I can sleep no more than a Buddhist who has made a date with a servant girl.* As we may expect, similes of this sort often leave the mouth of the jester, who in his comparisons too utters himself in a hyperconcrete and realistic manner[3]: Bhāsa, Yaug. 3, 0 (pr.) *like an old hog's bladder I am bringing up nothing but wind*; ibid. (*he*) *comes running hither like a foaming stream of dirty rain-water in the road*; Avim. 2, 8 + two similes (pr.); cp. 4, 21; 22; Cār. 3, 2+. Often his jokes recall to mind his favourite occupation: eating, cp. Bhāsa, Cār. 1, 0 (pr.), see the whole passus; Vās. 4, 0 (pr.); cp. Avim. 2, 8 + (pr.); Mṛcch. 4, 28+ (pr. vid.) etc. etc.

In a hyperbolical simile[4] the emotional value ('Gefühlswert') sometimes domineers to such a degree that logically the result is nonsense, for instance in emphatic utterances, invectives and the like: neth. *hij is zo gierig als de pest* ("he is as stingy as pestilence"), *je bent zo lui als de bliksem* ("you are as lazy as lightning"). In general, such expressions which are 'meaningless' in themselves, have been built upon well-known patterns. Comic nonsense arises also, when the upamāna is faulty or wrong. Thus, in the Mṛcchakaṭikā Saṃsthānaka betrays his ignorance by errors in the field of mythology: 1, 25 *I will catch you just like Hanumān caught Subhadrā, the sister of Viṣṇu*; 1, 21 Kuntī caught by Rāvaṇa; 1, 39 etc.; 1, 12, here in the whole passus the poet is aiming at effects.

A sudden transition from the sublime to every day events or to reality may cause a comic effect: Bhāsa, Pr. 1, 2 the sūtradhāra glorifies "this autumn season, when the swan takes her

[1] Quoted by W. Kramer, De vergelijking, in De nieuwe Taalgids, 24, pp. 273ff.

[2] For the vidūṣaka and his speech Hillebrandt, Kalidasa, 1921, pp. 120 ff.; J. Huizinga, De vidūṣaka in het Indisch tooneel, Diss. Groningen 1897, pp. 134ff.

[3] Cp. e.g. the example given by Mammaṭa, Kp. 7, 309.

[4] Exaggeration to raise a laugh, Berens, o.c., p. 221.

delight on the banks of sand" — then interrupted by the 'voice behind the scene' he goes on: *bustling with joy as in the royal palace — a portress.* Just as in this verse, also Kāl. Māl. 1. 3 and Harṣa. Nāg. 1, 4 in such a transition the upamāna stands at the end, a fact which enhances the effect. Context and wordorder may emphasize what is characteristic in a simile: Kāl. Māl. 4, 15 — a maid-servant: *here is, like a bull in a market-street, the revered Gautama, gone to sleep*; notice the contrast between the words *bull* and *āryagautama* which immediately follow each other!

§ 24. As I have already stated elsewhere[1], more than once 'sound-figures' are found in similes: in English about 25 % of the sayings such as *as dry as dust, as dead as a door-nail* are alliterative: in Neth. compare *zo groen als gras* (*as green as grass*), *zo klaar als een klontje*, ("as clear as a lump of sugar"), *zo vrij als een vogel, zo week als was* etc.

In other sayings rhyme (homoioteleuton) is found: neth. *zo rood als een kroot* ("as red as a beetroot"), *zo nat als een kat* ("as wet as a cat"). Now, these agreements in sound are not poetical in themselves[2]. In the doggerel of children we often hear rhyme etc., sometimes in the outward appearance of similes: *ik ben zo groot als een boot* ("I am as big as a boat"). Very often these 'similes' are devoid of sense and prove nonsensical, when we try to find a logical meaning in them. They are unnecessary complements of a communication in the form of a simile, owing their existence in the first place to a want of and a special liking for assonance and parallelism[3]. Moreover, it may occur that the speaker likes to linger a moment with the idea or image he calls forth; then the simile may have a retarding and intensifying effect. This kind of sayings are apt to become formulae, mannerisms.

In ancient German popular songs the expressions *wie der morgenstern, wie ein stern* etc. are in the verse often meant to rhyme with the word *gern*[1]. In medieval German literature we

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[1] J. GONDA, Reim und Alliteration im ... Atharva-Veda, Acta Orientalia, vol. 18.

[2] C. MEINHOF, o.c., p. 148 wrongly says: "...poetische Form ... z. B. reimt man".

[3] See my Stilistische Studie ..., pp. 20ff.

find proper names, 'formelhaft verwendet', in 'Gleichnis-Reim', e.g. *diu vil saelege künigin | was geheizen Ottegebe | ein wol berendiu wînrebe*; "besonders im mittelhochdeutschen Reimvers, wo oft der Reim sie hervortreibt"[2]. Indeed, a 'simile' containing a proper name may render many a service to rhyme: neth. *ick ken schermen alsoo wel as Pieter Brack | ick ken behendich en fray speelen uyt den aes-sack*[3]; elsewhere *Napoleon* has been introduced to rhyme with the 'simile' *smelt als sneeuw voor de zon*[4]. We must not forget that 'similes' of this sort which from a logical point of view are usually superfluous in the long-winded speech and recitation of simple and 'primitive' men have to perform a function.

In the Atharvaveda we find alliteration[5]: 6, 42, 1d; 2b *sakhāyāv iva sacāvahai*; 80, 2 b *divi devā iva śritāḥ*; 7, 95, 2 c *kurkurāv iva kūjantau*. 18, 3, 67 b = RV. 7, 32, 26 b (see also Ved. Conc. 583) *pitā putrebhyo yathā*, Mbh. 7, 2, 3 *piteva p.*[6]; an enlargement by means of another *p*—: AV. 11, 4, 10 b *pitā putram iva priyam*; 12, 1, 45 let the earth yield me ... streams of property *dhruveva dhenur* ...; 19, 49, 6 *rātri rājeva*; 10, 1, 1 I ... *vahatau vadhūm iva | viśvarūpam*; see also 8, 7, 15a; 14, 1, 43. RV. 10, 149, 4 *vāśreva vatsaṃ sumanā duhānā*; 1, 38, 8 *vāśreva vidyun mimāti*. These cases are not artificial. The alliteration may be either in the upamāna and in the upameya or in one part of the entire expression. With all. and rhyme RV. 1, 4, 1 *surūpakṛtnam ūtaye sudughām iva goduhe*.

Also in post-vedic texts: Mbh. 1, 6, 12 *krosantīṃ kurarīm iva*, also elsewhere, e.g. 11, 12, 10; 16, 18; Rām. 4, 19, 28; *pataṅga iva pāvakam* Mbh. 9, 3, 27; Rām. 3, 28, 14 (fixed formulas). See also Mbh. 7, 5, 8; 10, 23; 51; 15, 25. Often in the Rām.: 4, 17, 23 *pāpaṃ pracchannam iva pāvakam*; 22, 9: 4 × *p*—; 19, 22 *vajrāṇām iva vāsavam*; 31, 30 *pañcāsya iva pannagaḥ*; 32, 21

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[1] A. DAUR, Das alte deutsche Volkslied, Leipzig 1908, p. 118.
[2] H. PONGS, Das Bild in der Dichtung, Marburg 1927, p. 172.
[3] BREDERO, see P. H. VAN MOERKERKEN, Het Nederlandsch Kluchtspel in de 17e eeuw, I, p. 31.
[4] WOUTERS and MOORMAN, Het Straatlied, Nieuwe bundel, Amsterdam 1934, p. 143. Similes for the sake of rhyme also e.g. pp. 125; 138; 143.
[5] See my Stilistische Studie, pp. 84ff.
[6] Also Rām. 4, 22, 9, etc.; see also J. J. MEYER, Trilogie, III, p. 176.

bhartur bhāryeva tadvaśe; 45, 3; 48, 21; 54, 3: 67, 43. See also 4, 22, 17 *grahagrasta iva*; 24, 27; 26, 23. Not unfrequently in the works of Aśvaghoṣa: Bc. 7, 53 *rāgeṇa sārdhaṃ ripuṇeva yuddhvā*; 8, 72 *vajradhvanineva vāraṇaḥ*; 13, 5; 38; 47; Saund. 6, 37 *śaśāṅkalekhā śaradabhramadhye*. Compare also: Kāl., Ragh. see 1, 36; 2, 39. Ṛtus. 1, 27, b; Mṛcch. 8, 15b. In a more artificial way e.g. Mṛcch. 1, 12; in a comic verse id. 1, 52. — With homoioteleuton etc.: AthV. 10, 1, 25 *jānīhi kṛtye kartāraṃ | duhiteva pitaraṃ svam*; this sort of rhyme is frequent in these texts[1].

Rhyme e.g. Mbh. 7, 3, 13 ... *saṃkruddhā vyāghrā iva mṛgakṣayam | pāṇḍavā ... kariṣyanti kurukṣayam*; this sort of responsio is as old as the hills and not artificial in itself[2]. In a *yathā — tathā*-simile with responsio id. 7, 5, 10[2], only *yathā* 7, 7, 6[2]. Emphasizing assonances: Mbh. 5, 124, 22[3].

Besides, we also find the interesting combination of simile and adnominatio[4]. AV. 19, 35, 2 *sa no rakṣatu jaṅgiḍo dhanapālo dhaneva*[5]; Mbh. 7, 14, 30 *matto mattam iva dvipam*. Here the adnominatio lies within the upamāna. Although found in a kāvya-poem, the line Bhār. Kir. 3, 45 I roots in a very old type: *prāpto 'bhimānavyasanād asahyaṃ dantīva dantavyasanād vikāram*; here we find responsio[6] and the same word °*vyasana-* is found as well in the upameya as in the upamāna. It goes without saying that we should not treat alike all 'similes with adnominatio': Mbh. 7, 26, 4 *sa nāga iva nāgena govṛṣeṇeva govṛṣaḥ | samāhūtaḥ svayaṃ rājñā nāgānīkam upādravat* we have an instance of polyptoton indicating reciprocity[7]. — In a kāvya-work: Aśv. S. 4, 39 *bhrāntaṃ mṛgaṃ bhrāntamukhī mṛgīva*: Kāl. R. 16, 40; Ṛtus. 3, 3 *samadāḥ pramadā iva*.

§ 25. Much more interesting, however, are the cases in which the adnominatio is distributed over upamāna and upameya. Here, in a number of cases this adnominatio is quite natural,

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1 See my Stil. Studie, pp. 92ff.; Acta Or. vol. XVIII, o.c.
2 See § 55.
3 See further on, § 25.
4 As for adnominatio, see my remark, Stilistische Studie (see above), p. 64, n. 3.
5 Compare the sort of adnominatio which I have called 'pleonastic a.', o.c., p. 69.
6 O.c., p. 34.
7 O.c., p. 68.

although, of course, the speaker or author wants to express something with it. (Mbh.) Sāvitrī 6, 23 *tvāṃ hi jānāmi Sāvitri Sāvitrīm iva tejasā*. Bhāsa, Pr. 4, 10 we see an artificial and elaborated instance of this type, which in itself is in fact not artificial; after having heard the name of Raghu in strophe 9, Lakṣmaṇa gives a welcome: *raghur iva ... bhava ... guṇānāṃ bhājanam*.

A rather frequent type consists in the combination of a simple noun with the same noun as part of a compound. Here in a translation we can often add the word *real*. Thus, Nala, 5, 7 the assembly of the kings is described: *rājasamitim ... | saṃpūrṇāṃ puruṣavyāghrair vyāghrair giriguhām iva*, "filled with man-tigers (men like tigers) just like a mountain-cave with real tigers." See also e.g. Mbh. 7, 26, 52 *śaradhārābhir dhārābhir iva toyadāḥ*; 1, 3, 186; cp. 7, 14, 5 *aśmavarṣam ivāvarṣat*. Aśv. Bc. 13, 63; S. 14, 29. Further: e.g. Mbh. 4, 14, 4 *tāṃ dṛṣṭvā devagarbhābhāṃ carantīṃ devatām iva*; 1, 3, 186; Daṇḍin, Dśkc. p. 46 (NS. [10]), l. 3; 5.

Somewhat different is e.g. Mbh. 5, 124, 22 *vipākānte dahaty enaṃ kiṃpākam iva bhakṣitam*. Cp. Aśv. S. 6, 9 *vivarṇavaktrā ... / vivarṇacandreva* ... This type can easily be made a play, a trinket, an instrument of artificiality: Aśv. Bc. 8, 43 *gato nṛdevaḥ sa hi devi devavat*; 8, 75 *guṇapriyo yena vane sa me priyaḥ priyo 'pi sann apriyavat praceritaḥ*; S. 6, 26, where (°)*padma*(°) occurs six times!

Occasionally proper nouns play a part in the affair. Rām. 4, 11, 26 *nanarda kampayan bhūmiṃ dundubhir dundubhir yathā*; Aśv. Saund. 2, 49 *tasya devī nṛdevasya māyā nāma tadābhavat | vītakrodhatamomāyā māyeva divi devatā*, "...a queen named Māyā, who like the goddess Māyā ..."[1], an accumulation of the same sounds and words as we often find in the works of Aśvaghoṣa and other kāvya-poets. See also 4, 6. Kāl. Māl. 3, 0 *mālaviāvi ... aṇuhūdamutta via māladīmāla*, "Mālavikā ... like a mālatī-garland ...", Mṛcch. 1, 6. In a song of praise of a king-bard (vaitālika), which song is applied as an artificial expedient, we hear in a hariṇī-stanza with adnominatio ... *ananga ivāṅgavān*, Kāl. Māl. 5, 1.

Repetition of the same word with a different meaning: Aśv.

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[1] Here JOHNSTON, The Saundarananda ... translated, Oxford 1932, p. 13 refers to BHĀMAHA, Kāvyālaṃkāra 1, 39, who objects to the use of Māyā in comparisons.

Bc. 8. 24 *tataḥ sabāṣpā mahiṣī mahīpateḥ pranaṣṭavatsā mahiṣīva vatsalā*; Saund. 2, 19 *gām adharmeṇa nādhukṣat kṣīratarṣeṇa gām iva*. With rhyme: 6, 25.

§ 26. In addition to the cases of adnominatio quoted above, I point to a number of artificial instances: Bhāsa. Avim. 1, 5 + °*bhīmamūrtir mūrtimān iva pavano* ...[1]; Kāl. Ragh. 3, 30 *tatāra vidyāḥ ... diśo haridbhir haritām iveśvaraḥ*; cp. 5, 37 *dīpa iva pradīpāt*. Not unfrequently in Daṇḍin's Dśkc., e.g. p. 27, 10 (NS. [10]) *aśmanaḥ savidhe vidher ānanam iva*; 11 ... *tāmraśāsanaṃ śāsanaṃ vidhātur iva yam ādāya vidhiṃ tadupadiṣṭaṃ diṣṭavijayam iva*, quite unnatural[2]; p. 44, 9 *draṣṭukāmaḥ kāma iva*; p. 47, 7 *saṃtuṣṭāntaraṅgā taraṅgāvalīm*. Artificial repetition of groups of syllables.

Now Aśv. S. 6, 33 we find a comparison which, at first sight, seems rather unusual: Sundarī's heart throbs with sighs like a cave, the opening of which has been split by the thunderbolt, but as appears from the Sanskrit text, here the author cares only about the repetition of sounds[3]: *sā sundarī śvāsacalodarī hi vajrāgnisaṃbhinnadarī guheva*.

Sometimes the words or the order of words seems to be chosen intentionally in such a way that two words, almost equal in sound, follow each other. Mbh. 12, 331, 32 ... *bhagnā nagā nāgair ivottamaiḥ*; Rām. 4, 20, 3 *vānaraṃ* ... | *tārā tarum ivonmūlaṃ paryadevayatāturā*.

Artificial too is e.g. the simile combined with a śleṣa[4].

§ 27. In my opinion there is occasion to raise the question, if there exists any connection between the place in the sentence occupied by the simile and its 'Affektgehalt' (emotionalism). Indeed, in sentences or utterances which are spoken under the influence of feelings and sensations, the most 'affektbetonte' element will push itself towards the first place in the sentence. Now, as I take it, in Netherlandish this is often the case with similes as well. When we read in the report of a meeting: *Als een briesende leeuw stond de heer X. op en schreeuwde: ik protesteer!* (*like a*

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[1] See also § 12.

[2] On the contrary, p. 29, 10 a simile is found without a yamaka, although here there is an abundance of examples of this figure.

[3] Comic, in a Netherl. stage-play: BREDERO, Sp. Brab. 389.

[4] See § 60.

roaring lion Mr. X. got up from his seat and shouted: I protest!), then, in my opinion, the incident is related more vividly and the feelings of those present are interpreted in a more apparent way than in a sentence in which the simile occupies a place near the end; the sentence: *De heer X. stond op als een briesende leeuw...* (*Mr. X. got up like a roaring lion*) expresses less emotion. A Malay instance: *seperti boeroeng ajahanda perdjinak | didalam doekoeng pelihara dan pénak*. It might be an interesting task to collect instances belonging to different languages.

Moreover, the place occupied by the simile with respect to the central point of the utterance or communication may differ and in this too may lie a difference with regard to the Ausdruckswert. Especially, when the distance between it and the upameya is rather great, a comparison opening the sentence may promote the tension: *O, es war ein himmlisch Ahnen, womit ich jetzt den kommenden Frühling wieder begrüszte! Wie fernher in schweigender Luft, wenn alles schläft, das Saitenspiel der Geliebten, so umtönten seine leisen Melodien mir die Brust...*[1] Here the reader's patience is put to a severe test.

As for Vedic and Sanskrit texts, in a number of cases the simile occupies the first place in a sentence or in a verse[2]; then it seems to me that usually a peculiar stylistic value may be recognized. The frequency varies in the various texts. In the Atharvaveda this position of the simile is not unfrequent: 5, 14, 10 I *putra iva pitaraṃ gacha svaja ivābhiṣṭhito daśa*, "as a son to a father go; like a constrictor trampled on bite"; 7, 109, 4 II *vṛkṣam ivāśanyā jahi yo...*, "like a tree with a thunderbolt, smite him who...", here the victim occupies the first place; compare 6, 37, 2 II *śaptāram atra no jahi divo vṛkṣam ivāśaniḥ*. Just as in this case, elsewhere in sentences containing an imperative: 4, 4, 6d *dhanur ivā tānayā pasaḥ*; 19, 46, 2c *indra iva dasyūn ava dhūnuṣva pṛtanyataḥ*, the mighty name of Indra in the first place[3], see also 28, 3d; 28, 4 II[1] *like the rising sun*; 14, 2, 31 II "like Indrāṇī...

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[1] HÖLDERLIN, Hyperion, see W. SCHNEIDER, Ausdruckswerte der deutschen Sprache, Leipzig-Berlin 1931, p. 181. W. KRAMER, Inleiding tot de stilistiek, Groningen 1935, p. 59 refers to Old Testament, Jes. 55, 10.

[2] DAṆḌIN, Kāvyap. 2, 17 *viparyāsopamā*, "reversed simile".

[3] See § 44.

mayest thou...", but here the verb stands at the end of the line: *Indrāṇīva subudhā budhyamānā jyotir agrā uṣasaḥ prati jāgarāsi*; in the same way 32 II *like Sūryā... with your husband unite here.* AV. 10, 1, 3 II; 2, 28, 1; 5; 4, 18, 2; 5, 26, 5; 6. 30, 3; 14. 2, 37. In a passus containing several very short sentences (which is very often a proof of emotion), with alliteration 10, 1, 17 *vāta iva vṛkṣān ni mṛṇīhi pādaya*, "like the wind the trees, crush down, bring to ruin...", cp. RV. 2, 39, 5. In execrations and the like: AV. 8, 4, 8 II *like water held together with the fist let (him)... be non-existent;* 19, 50, 3 II variation upon a well-known image: *gambhīram aplavā iva na tareyur arātayaḥ*, "like a deep water men without a boat may the niggards fail to pass (it)". 5, 20, 1d *like a lion, about to conquer thunder loudly against (them)*, 2a goes on with: *like a lion has roared thunderously...*, cp. also 21, 6b. In the last verse of a hymn, 2, 30, 5 II (to secure the love of a woman) *hither has this woman come desiring a husband; desiring a wife I have come, like a loud-neighing horse... I have come*[2]. In other sentences that do not contain an imperative: 12, 1, 57 *aśva iva rajo dudhuve*; here the simile is an indication of vivid and vigorous speech. AV. 8, 6 is a 'hymn' to preserve a pregnant woman from demons: 8 *the demons who surprise her — them like a shadow the sun, circling, has made to vanish*; in my opinion the equivalence of demons and shadow has been emphasized by the position of *chāyām iva* at the beginning. Cp. 8, 7, 15. Sometimes, however, it seems to be difficult to see a greater emotional value in such a simile. AV. 14, 2, 44c, containing the simile, is perhaps attracted by b; 12, 3, 33 II; 9, 3, 24.

Now it is worthy of note that in this text many of the upamānas which stand at the beginning, are ideas that have a great 'Gefühlswert' (emotional value) in itself or are usually found in speech that is meant to be vigorous. In AV. the word *mātā* occurs 40 times, *māteva* or *mātā... yathā* 6 times, but this is always at the beginning of a verse or line; cp. 18, 2, 50 *mātā putraṃ yathā*; 12, 3, 23 *janitrīva prati haryāsi sūnum*; lion and fire 8, 7, 15. I also refer to frequent lines such as *putram iva pitarāv aśvinobhā* RV. 10, 131, 5a etc. (Ved. Conc. 588); *aśvā iva sajitvarīḥ* RV. 10, 97, 3c etc.

[1] See WHITNEY-LANMAN, A.V. translated, p. 942.
[2] See also § 31. See also WHITNEY-LANMAN, o.c., p. 73.

The Ṛgveda yields a rather large number of instances. 1, 32, 6 *like a person who is not able to fight... he* (*Vṛtra*) *has challenged the great hero* (Indra); 117, 18 in an exclamation; 123, 10 *kanyeva tanvā śāśadānāṃ eṣi devi devam...*, "like a maid... thou goest, goddess (Uṣas)": cp. 130. 4 III; 1, 23, 11; 100, 3. Here the position of the upamānas points to briskness. With a command or request: 1, 63, 5d to Indra: *ghaneva vajriñ chnathihy amitrān*, emphatically. Cp. 104, 9d *piteva naḥ śṛṇuhi*; 140, 1. Query of a person who is interested RV. 1, 165, 2; cp. 117, 12; desire 2, 33, 6. — In post-Vedic literature: Nala 10, 27 *doleva muhur āyāti yāti caiva sabhāṃ prati*; 12, 24 *yūthabhraṣṭām ivaikāṃ māṃ hariṇīṃ...* | *na mānayasi mām* (2 × *mām*!); Sāv. 5, 5 *śūlair iva śiro viddham idaṃ saṃlakṣayāmy aham*; in direct oration too: Mbh. 11, 16, 57. See also 7, 22, 15; 10, 8. Compare also 7, 25, 31. A longer and more elaborate upamāna Mbh. 11, 16, 43 (lamentation of the Kuru women over the slain) *raktotpalavanānīva vibhānti...* | *mukhāni... Keśava* ||. But usually we find in the Mbh. shorter and more natural upamānas denoting 'affektbetonte' notions in vivid and emotional speech: 7, 10, 31 *āśīviṣa iva...*, "like a venomous serpent"...; 63 *utsaṅga iva saṃvṛddham*; 15, 22 *as with their claws great tigers, as with their teeth great elephants*, see 7, 22, 4; 7, 1, 24; 12, 145, 5 *dāvāgnineva nirdagdhā... latā*; 177, 39 *pātāla iva*. I refer also to the type of sentence: 7, 15, 15 *tau vṛṣāv iva nardantau... viceratuḥ*; 21, 65; Sāv. 1, 21 *sa vigrahavatīva śrīr vyavardhata nṛpātmajā*, where only the demonstrative pronoun precedes, but its meaning is no other than our "and" or "then". Cp. Manu 8, 173. With *yaḥ sa* + simile Mbh. 7, 10, 7. See also Manu 8, 95 *like a blind man who swallows fish with the bones is the man who...*, which is more vivid than: *the man who... is like a blind man...* Rāmāyaṇa: 4, 45, 3 the monkeys, in search of Sītā, as soon as they have heard the command: *like locusts they overspread the earth and set out*. When a lot of monkeys reach a cave, *like the going of the wind... their looks run off into the darkness* (50, 20), which sounds vivid, but also to take up the preceding words without any delay: their eyesight and courage did not fail; in this way every thought of the contrary is excluded. When they reach the ocean, their hearts sank into their boots (64, 7) *ākāśam iva duṣpāraṃ sāgaraṃ prekṣya vānarāḥ*. Cp. 4, 61, 8.

§ 28. It might be an interesting task to trace this phenomenon

in other texts too. Here I have to confine my remarks to a number of post-Vālmikian works. In the plays of Aśvaghoṣa for instance: Avim. 1, 5 — *like an incarnation of the wind its swift movements...* in a the description of a minister who has seen an elephant rushing at the princess' carriage; Cār. 1, 28 — pr., Vid.: in a menace Cār. 1, 26 — pr. (2 ×)[1]. Artificially: Abhiṣ. 2, 1 — (pr.) Sītā: *how is it that to-day when the... sacrificial fire is blazing like the sprinkling of water some comfort in my heart arises?*, cp., with a compound, 5, 9 +. In verses: Yaug. 1, 16 the minister swears that his name shall not be Y., if he will not liberate the king (after this vow the play is named): *if, seized by the enemy's troops as by Rāhu the moon, | I do not liberate the king...*, here the adjective °*grasto*, being most 'affektbetont', tries to occupy a place at the head of the sentence and drags the simile along with it, which now occupies pāda b; the simile, on the other hand, gives rise to the word °*grasto*. 2, 9 the king of Ujjain says, that this capture passes his belief. He cries out: *I do not believe the capture of U. which you relate — like the removing with the palm of your hand of the Mandara (mountain) — whose enemies report his heroism in battles...* Here the main point of the emotional utterance ("I do n't believe") is at the beginning of the verse, the hyperbolic simile interrupts the 'regular' construction of the sentence, d is an addendum; notwithstanding the outward appearance of a vasantatilakā-strophe a reflection of quite natural speech. These two texts may be sufficient to prove that also in Bhāsa's verses the simile may be more than a dead thing or a stencil acting only as an ornament: on the contrary, the simile itself and its position too often are copied from the living language. Thus, Avim. 3, 3 the effusion in the form of a simile of Avimāraka, disguised as a burglar, does not seem to stand at the beginning for the sake of the metrum or the like: after the exclamation: *how fearsome is the midnight!* he commences a śārdūlavikrīḍita-strophe as follows: *like embryos in the womb are unconscious all creatures in their sleep*. Such ancther case 4, 4a, cp. b; cp. Prat. 3, 2 gone into ecstasies over the speed of the chariot *drumā dhāvantīva... | nadīva* etc.; Cār. 4, 3 II a disconcerted cry: *mṛgīva... kampase cānukampase*. Prat. 6, 1 is a singular vaṃśastha-strophe: after some long

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[1] See § 37.

compounds we find in d *mṛgīva sītā paribhūya nīyate*. Cp. also Prat. 1, 21; Avim. 4, 12c.

As I stated above, a simile that precedes the upameya may evoke tension. Bhāsa, Car. 3, 9 + Vid. (pr.) it seems to enhance the comic effect: *like a Buddhist monk who has an assignation with a servant girl — I can not sleep.* Yaug. 2, 11 in a 'poetical' form: the king answers the queen who had asked, why the king of the Vatsas is not an eligible son-in-law: *like a fire... in a forest and burning the whole world..., the flames of my authority are extinguished at his boundary.* Learned: Prat. 5, 7 II. In the same way Kāl. Urv. 2, 13 + Vid. (pr.) *as I when hungry get presents..., you have obtained...* (comic); broadly elaborated Śak. 3, 23, when the king wishes to kiss Śakuntalā: *aparikṣatakomalasya tāvat kusumasyeva navasya ṣaṭpadena | adharasya pipāsatā mayā te sadayaṃ sundari gṛhyate raso 'yam*; art, but in the favourable sense of the word. Emotionally: Kāl. Sak. 6, 27 + (pr.), cry of distress (Vid.): *like a mouse seized by a cat — I have become hopeless of life*, cp. also 6, 23 + (pr., porter). Admiring Urv. 2, 9 + (pr.) Nandana-garden. Admiring, in an inquiry: Śak. 7, 8 +, with long compounds. Kāl. Urv. 2, 0, maid, being commanded by her mistress, searching for the Vidūṣaka (pr.): *like a monkey drawn in a picture..., silent, here stands the venerable M.* (= the Vid.), rooting in a predilection of the common people for rather emotional speech? — See also Aśv. Bc. 5, 79 *iti suhṛdam ivānuśiṣya...*; 8, 83 (2 ×). — Ratnāv. 3, 18 + (Vid. pr.; choice of words!). Bhav. Uttar. 2, 24 a quite natural order of words.

§ 29. Sometimes it seems to me that the author who puts a simile at the first place wishes to suggest or to make his readers guess the things he wants to say; the image is, as it were, a prelude. Aśv. Saund. 2, 30 the excellent king: *like with water a cloud, with good conduct he gladdened the people*; 4, 2 *he, as with a she-sheldrake the sheldrake,...*, the name of the cakravāka speaks volumes. In the same way 13, 1 *pariṣikto 'mṛteneva yuyuje parayā mudā*. Cp. also 2, 32 II. More elaboratedly Aśv. Bc. 8, 71 *tatas... yaśodharāṃ prekṣya... | mahāravindair iva vṛṣṭitāḍitair mukhaiḥ sabāṣpair vanitā vicukruśuḥ*. Saund. 14, 41c, here the place of the upamāna for the upameya has perhaps been brought about by a tendency to variation: in some foregoing verses *iva* occurs in d. With a learned simile and repetition of the same words, artifi-

cially but engaging the readers' attention equally strongly: Kāl. R. 1, 1 *like words and their meanings united, for the understanding of words and their meanings, I salute the parents of the universe, Pārvatī and Parameśvara*, where the first words belong to the last; see also Kum. 6, 79. Other instances: Mṛcch. 1, 11 — (pr.); Bhār. Kir. 6, 2; Daṇḍ. Dśkc. NS[10], p. 24, l. 1; Bhav. Uttar. 3, 5; with a long digression[1] 4, 15.

§ 30. The Indian authors on the subject were well acquainted with the fact that a simile is very often employed in praising a person or a thing. See for instance Vāmana[2], who says: "a simile is employed in praising, reviling (reproaching) and describing the real state of things". Now the simile may be used in this way, as we have stated above[3], as in the example quoted by Vāmana: *an affectionate wife is like nectar*, but we moreover find it in communications and utterances that are complete in themselves, as an intensifying addition. As a rule this simile is undeniably exaggerating or hyperbolic[4]. In colloquial speech this kind of similes is found too: neth. *o, dat park is zo mooi, net een sprookje* ("the park is awfully fine; just like a fairy-tale!"). It is obvious that this use of the simile too is peculiar to sensibility, excitement and the like. The evident exaggeration which is peculiar to it (but not only to it!) is a typical phenomenon of the speech of the common people: illogical and not to be understood literally it may serve to give expression to feelings and sensations.

In a certain sense sentences like the following may be counted among its number: Mbh. 7, 22, 12 *naite jātu punar yuddham īheyur iti me matiḥ | yathā tu bhagnā droṇena vāteneva mahādrumāḥ*. Perhaps in many cases this type is at the root of the well-known constructions such as Nala 5, 6 *sukeśāntāni cārūṇi... | mukhāni rājñāṃ śobhante*; id. 1, 12; here the following words *nakṣatrāṇi yathā divi* may be understood as having been originally an addition[5]. Genuine, though slightly less spontaneous examples are Nala 1, 11 *tāṃ... | ...śataṃ sakhīnāṃ... paryupāsac Chacīm iva*; 5, 5 *tatra sma pīnā dṛśyante bāhavaḥ parighopamāḥ* |

[1] See § 53.

[2] VĀMANA, Kāvyālaṃkārasūtravṛtti, 4, 2, 7.

[3] See §§ 9 ff.

[4] See also § 10.

[5] CALAND, in his romanised edition of the Nalopakhyāna (Utrecht, 1916) puts a comma before *yathā*.

ākāravantaḥ suślakṣṇāḥ pañcaśīrṣā ivoragāḥ[1]; here in b *par.* is a hyperbolic addition to *pīnā* in a, d is an exaggerating enlargement of the whole communication. Mbh. 4, 16, 11 *sa papāta tadā bhūmau... | vighūrṇamāno niścesṭaś chinnamūla iva drumaḥ.* See also Nala 1, 2; 20, 1. In the Ath. V. 6, 87, 2 I *be just here, be not moved away, like a mountain not unsteady.*

§ 31. Now, more than once such an 'addition' may be serviceable in forming a climax. We find such a climax also in every day speech. The other day I myself to stimulate a person said: *vooruit, gauw, als de bliksem* ("hurry up, off you go, like lightning!"). In the Atharvaveda several instances are met with: 4, 12, 6 *sa uttiṣṭha prehi pra drava rathaḥ sucakraḥ supaviḥ sunābhiḥ,* "do you here get up, go forth, run forth (like) a chariot well-wheeled, well-tyred, well-naved"[2]; 8, 6, 17 III *padā pra vidhya pārṣṇyā | sthālīṃ gaur iva spandanā.* 8, 8, 3a *crush them...* b *devour them...* c *let them be... broken like hemp*; in this verse also adnom. and allit.; 6, 67, 2; 19, 28, 2. Without an imperative: 6, 21, 2 *you are the most excellent of remedies, the best of plants, like Soma..., like Varuṇa.* A very fine instance is 6, 115, a hymn for the relief of *enas,* "sin": 1 *if... we have committed sins, free us from that...,* 2 *if I have committed sin, let... (it) free from that, drupadād iva,* "as from a post", 3 *being freed as if from a post, as one..., like..., let all cleanse me of sin*[3]; in 3a *drupadād iva muc-* (2d) has been taken up; although this figure may be 'besonders künstlich' elsewhere[4], this is not necessary. See also AV. 10, 1, 1–3. — With rhyme RV. 1, 128, 1 *viśvaśruṣṭiḥ sakhīyate rayir iva śravasyate.*

Instances from the Rāmāyaṇa: 4, 31, 13 Sugrīva delays and Lakṣmaṇa gets angry: *...krodhāgninā vṛtaḥ | Prabhañjana ivāprītaḥ prayayau L.,* 19 his wrath increases: *babhūva dviguṇaṃ kruddho bahvindhana ivānalaḥ,* 29 it comes to a burning-point: *sa dīrghoṣṇamahocchvāsaḥ kopasaṃraktalocanaḥ | babhūva naraśārdūlaḥ sadhūma iva pāvakaḥ | bāṇaśalyasphurajjihvaḥ sāyakāsanabhogavān | svatejoviṣasaṃbhūtaḥ pañcāsya iva pannagaḥ,* and as if smoking fire and the venomous fury of a five-headed serpent do

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[1] See above, §§ 9f.
[2] Here the Paipp.-text is very different.
[3] For particulars see also WHITNEY-LANMAN, o.c., p. 365.
[4] See HOFMANN, in STOLZ-SCHMALZ, Lateinische Grammatik[5], 1928, p. 830; my Stil. Studie, pp. 52 f.

not suffice to describe L.'s fury, there follows *taṃ dīptam iva kālāgniṃ nāgendram iva kopitam...*

In a śārdūlav.-stanza Bhāsa, Yaug. 4, 12a *depressed by...* b *defeated ...and devoid of...* c *ignorant of... and overcome by...* d *with his face down-cast with shame like a wrestler...*

§ 32. Here I observe that it seems to be an outcome of the so-called rule of the 'wachsende Glieder', when in sentences containing descriptions after some adjectives or compounds a simile occupies the last place. It seems to be a fact in Sanskrit too, that in a sentence, when equivalent parts are connected, the longer and more massive parts like to follow the shorter and lighter members. See e.g. Nala 11, 3 II *hā hatāsmi, vinaṣṭāsmi, bhītāsmi vijane vane*; 12, 9 II *mahiṣāṃś ca varāhāṃś ca ṛkṣāṃs ca vanapannagān*; Mbh. 12, 266, 21 I *pitā dharmaḥ, pitā svargaḥ, pitā hi paramaṃ tapaḥ*; Mārk. Pur. 16, 65 *dhanyāsmy, anugṛhītāsmi, devaiś cāpy avalokitā*, etc.[1] — With a simile: an interesting example, for the greater part borrowed from every day speech, is Bhāsa, Cār. 1, 8 pr. (vasantatilakā-stanza).

§ 33. It has struck me that in the Atharvaveda more than once one or more similes are found in the last verse of a hymn. See 3, 18, 6: in a longer line two similes: *mām anu pra te mano vatsaṃ gaur iva dhāvatu pathā vār iva dhāvatu*[2]; 3, 11, 8; 30, 6–7; 6, 22, 3; 7, 115, 4; 13, 2, 46 (= RV. 5, 1, 1)[3]; 19, 33, 5. An expressive winding-up beginning with a *yathā*-sentence, in which the mighty sun is introduced as a parallel[4], and ending with a *iva*-simile, in which the elephant[5] is the upamāna: 10, 1, 32.

For Vedic prose, compare e.g. Ait. Br. 8, 20, 7, a *yathā — evam*-simile in a long parallelism: *tad yathaivādaḥ priyaḥ putraḥ pitaram priyā vā jāyā patiṃ sukhaṃ śivam upaspṛśaty ā visrasa, evaṃ haivaitenaindreṇa mahābhiṣekeṇābhiṣiktasya kṣatriyasya surā vā somo vānyad vānnādyaṃ s.ś.u.ā.v.*; 8, 11, 8[6] *just as ... barbarians or waylayers ... seizing a rich man in the wilderness, then throw him in a pit, rob his property and run away ...*; both times, the long simile is found at the end of an argumentation, the latter at

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[1] I intend to write a paper on this subject.
[2] Epiphora, see my Stil. Studie, p. 35.
[3] See also WHITNEY-LANMAN, o.c., p. 727.
[4] See also § 43.
[5] See §§ 39ff.
[6] See also § 49.

the end of the description of the Punarabhiṣeka, the former at the conclusion of the Mahābhiṣeka.

With *iva* 7, 31, 5 in dominion, in himself, he places the dominion of the trees, *nyagrodha ivāvarodhair bhūmyām*, "as the nyagrodha with its descending shoots in the earth", *he is established in sovereignty*. See also Jaim. Br.[1] no 34, at the end: *sa yathākramaṇād ākramaṇam ākramyodanyāt, tādṛk tat*; no 88 at the end: *yathā ha girau jyotir bhāyād, evaṃ ... bhāti ... ya evaṃ veda*, "as on a mountain a light shines, in this way shines to him ... who knows thus"; 179 end. Cp. also ChU. 5, 24, 5; BĀU. 2, 1, 20.

In the Mahābhārata a simile occurs at the conclusion of an adhyāya in a rather limited number of cases: 4, 14, 20; 15, 21 (śloka); 7, 5, 21; 16, 54; 21, 65 (śloka); 26, 68; 118, 18; 146, 144; 160, 60; 163, 68; 8, 10, 56 (śloka); 14, 39 (śloka); 19, 58; 20, 51; 23, 22 (śloka), unless marked, long meter. Instances: 8, 14, 39 *tataḥ samāgamo ghoro babhūva sahasā tayoḥ | yathā devāsure yuddhe vṛtravāsavayor iva*[2]; 8, 25, 42 *virarāja tadā pārtho vidhūmo 'gnir iva jvalan*; a more artificial instance, however, is 7, 146, 144 *sa devaśatrūn iva devarājaḥ / kirīṭamālī vyadhamat samantāt | yathā tamāṃsy abhyuditas tamoghnaḥ / pūrvapratijñāṃ samavāpya vīraḥ*.

In the poems of Aśvaghoṣa one or more similes at the end of a canto are found several times: one simile Bc. 1, 94; 4, 103; S. 2, 65; 10, 64, see also 18, 64. Bc. 1, 94 concludes the 'birth of Buddha': *Thus by ... the birth of a son to the king, that city known as Kapila was delighted as was the city of the god of wealth full of apsaras at the time of the birth of Nalakūvara*; S. 18, 64 the poet adds an image to his concluding words "let the reader understand this and study it ...": *as only the residue of gold is taken ...*

§ 34. But we find similes not only at the end of an argumentation or at the conclusion of a part of a text; they may also be met with at culminating points in the story or argument. As will be stated further on[3], here even two or more similes are often found together. Jaim. Br., no 140: Indra had perpetrated several

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[1] Ed. W. CALAND, Das Jaiminīya-Brāhmaṇa in Auswahl, Akad. v. Wet., Amsterdam, 1919.
[2] For *yathā ... iva*, see § 58.
[3] See §§ 35ff.

crimes; the gods refused to sacrifice for him, and so the sin remained with him; at length Agni performed a sacrifice for him: "now he (Agni) burnt out at once the whole sin of Indra". and here two similes are added: *sa yathāhir ahicchavyai nirmucyeta. yathā muñjād iṣīkāṃ vivṛhed evam eva sarvasmāt pāpmano niramucyata.* Ait. Br. 8, 25, 1 (dealing with the office of a house-priest) in a somewhat emotional passage[1].

When we peruse the unperishable story of Nala, we meet with similes in those verses, where important persons or events are described: 1, 2; 15; 2, 28; 29 Nala; 1, 11; 12; 13; 3, 13 Damayantī[2]; 5, 3; 5; 6[2] the kings arriving for the svayaṃvara; 5, 43; 44[2] the first connubial bliss; 10, 27 when Nala, intending to run away from D., is in two minds; 11, 20; 12, 24; 103; D.'s wailing; 11, 36; 39 her meeting with the hunter, who wants to violate her; 13, 47; 16, 9 etc. D.'s pitiable condition; 17, 6; 9; 11 the freckle or birth-mark, by which D. is recognized; 20, 1; 21, 4; 7; 8; 35 N.'s journey for the second svayaṃvara and his arrival; 24, 52; 53 D.'s joy after the reunion etc. Of course, not every instance is equally clear, but the drift is, in my opinion, clear enough. The same holds good even in a text like the Mārk. Pur.; here too, when important events of a story are related we find more than once an effusion, and also a simile: 10, 77; 21, 7; 82, 51; 87, 17; 89, 7. At a pause or at the end of a subdivision e.g. 11, 21, were it is explained how living beings are born etc. ... "and again the human being dies and is born again. Hence he perambulates this mundane existence, like the jar and the rope (at a well)": *ghaṭiyantravat*; here the mind of speaker and hearers lingers a moment[3]. Reviving of what has been said 11, 31.

§ 35. HIRZEL already said, that "bei seiner Behandlung der Bilder ein hervorragendes Merkmal der vedischen Kunstsprache notwendig verloren ging: ihre Häufung in demselben Lied, sogar im selben Verse"[4]. Indeed, it is a pity that he did not study this 'Häufung'. It is really an important and interesting phenomenon, with which everyone who has read Sanskrit poetry attentively

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[1] For the Upaniṣads see H. OLDENBERG, Die Lehre der Upanishaden usw[2], 1923, p. 157f.

[2] See further on, § 37.

[3] See further on, § 54.

[4] HIRZEL, o.c., p. 2.

must be acquainted. To those who might contend that accumulation of images in a small compass is without any doubt artificial, I would answer that this accumulation is essentially a sort or a figure of repetition. A figure which is repeated often has the nature of an emotional utterance. If the conditions giving rise to the use of a simile are present with an extraordinary intensity or during a greater length of time, they will probably produce two or more similes. In the case of an explaining or illustrating simile[1] this is clear enough: if there is occasion for us to have recourse to a simile through want of understanding of our partner, it is evident that we will add another simile, if we wish to attain our end and this not-understanding happens to last. In this way we try to approach the idea we wish to explain. This trying is at the root of such varied repetitions as are well-known to the readers of the Upaniṣads; see e.g. BĀU. 4, 3, 18 f.; ChU. 6, 1, 4–6: see also BĀU. 1, 4, 7; — Mārk. Pur. 27, 22–26; Áśv. S. 11, 24 ff. etc.

In the case of an 'emotional simile' the strong emotion causes repetition: when the 'emotional (affektisch) figure' has been used once, the emotion is not yet appeased. In this way we meet with such a repetition in effusions, in lyric texts etc.[2] The repetition of the figure of the simile in order to paraphrase and to define an abstract notion as clearly as possible or to explain an idea for which we are not able to find the exact word or words (or for which we do not care to use them), to explain a vague and indistinct, but strong feeling, are among the cases called by LANDOR 'prismatic diction'. Here we use again and again new delineating qualifications which constantly cast a new variegation or elucidation of feelings on the object we have in mind. It goes without saying that this way to express ourselves may develop into a device, into mannerism, that it may be used consciously and by design. Authors possessing a vivid imagination and those that have a strong sense of decorative descriptions make good use of this accumulation. Then it becomes an artifice or an ornament.

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[1] See §§ 49ff.

[2] In a Melanesian 'song' e.g. the body is described with a long series of comparisons: THURNWALD, Forschungen auf den Salomoinseln, I (1912), p. 134; see also p. 178 *dem Gelbstaar gleich ist deine Haut / wie des ... Hundes / vom Schweine hast du 's, dasz du scheckig bist.*

Here follow some examples. The other day, I heard a boy say to someone wearing a fine new hat, but the rest of whose dress and outward appearance was not in keeping with it: *dat lijkt wel een vlag op 'n modderschuit, nou zeg, net een aap met 'n garibaldi!* ("it suits him as a saddle suits a sow; say he looks like a monkey in a slouch-hat"). Or, wife to husband who is walking about in a heat: *doe toch niet zo als een bezetene! je lijkt wel gek!* ("don't behave like a fool! You're not dotty, are yer?"). In a literary work: Van Deyssel, Porcelein, Kr. 235 vlg.[1]: *waar je lijkt op een poes op een katheder, op een haas op een vigelant-imperiaal, op een muis die boven op een hoogen hoed zou zitten* ("where you look like a cat in a pulpit, or a hare on a cab-imperial, or a mouse on a top-hat"). For other languages[2]: "Statt nur eines Bildes zieht der [altfranzösische] Dichter auch wohl noch ein zweites und drittes herbei um anschaulich zu werden (Doppelvergleiche)"[3], sometimes very concisely: *car plus sont fier que lyon ne serpent.* "Die Dichter lieben es, mehrere Vergleiche an einander zu reihen. Namentlich begegnet dies bei der Beschreibung von Personen, Tieren oder Gegenständen aber auch sonst"[3]. "Sehr belebt wird die Sprache [in der Volksepik der Grossrussen] durch die vielen Vergleiche. Bei diesen tritt nicht selten ein dreifacher Parallelismus der Glieder ein, so z.B. Dobrynja bleibt zwölf Jahre weg, da heißt es: *Ein Tag nach dem andern fliesst dahin wie Regen, | eine Woche nach der andern kommt heran, wie wenn das Gras wächst, | aber ein Jahr läuft vorbei nach dem andern, wie ein stürzender Strom*"[4]. From Westphalia: *Ich wünsch ihm all das Beste, | so viel der Baum hat Äste. | I.w.i.s.v. Glücke fein, | s.v. wie Stern' am Himmel sein |* etc.[5] In Babylonian spells: ... *ich habe dich lieb ... wie ... die Schafmutter ihre Lämmchen, die Gazelle ihr Junges, die Eselin ihr Füllen*[6].

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1 See W. Kramer, Inleiding tot de stilistiek, Groningen 1935, p. 127. The whole chapter (7, Diaphaan–prismatisch) is worth reading.

2 I refer also to R. Heinzel, Über den Stil der altgermanischen Poesie (1875), p. 16.

3 Karl Meinhoff, Die Vergleiche in den altfranzösischen Karlsepen, Diss. Marburg 1886, p. 59.

4 W. Wollner, Untersuchungen über die Volksepik der Grossrussen. Diss. Leipzig 1879, p. 12. See also O. Böckel, Psychologie der Volksdichtung, Leipzig 1906, p. 296.

5 Böckel, o.c., p. 296.

6 M. Jastrow, Die Religion Bab. und Assyriens, I, pp. 317ff., whose view, however, is not right ('poetry').

As for ancient Indian literature[1] I refer to the following instances: AV. 8, 5, 11 bc *you are the best of herbs, like the ox of moving creatures, like the tiger of wild beasts*; here the abstract 'best of' is made more intelligible by means of two concrete examples. 3, 29, 6 at the end of this group of mantras (7–8 do not belong to it) that has to accompany the offering of a sheep with white legs we find three or four similes to explain and to make clear the abstract idea: "the sheep is not exhausted": *ireva nopa dasyati*, "like refreshing drink it is not exhausted", *like the ocean, a great draught; like the two ... gods*, the comparison with the two gods is not very clear[2]. See also 6, 12, 1; 7, 45, 2; 95, 1–2. The sūkta 6, 115 is a fine instance of a somewhat different type, where the second simile is clearly an enlargement: 1 *if we have committed sins ... free us from that*, 2 *if* etc., *let ... free from that, as from a post*, 3 *being freed as if from a post, as one that has sweated ..., like sacrificial butter — let all cleanse me of sin*. See also 19, 28, 1 ff., a beautiful climax, to an amulet of darbha: 1d = 2a *burner ...*, 2II *do you ... burn like heat against all the ...*, 3a *burning like heat ...*, 3II *split (them) like Indra breaking apart Vala*, 4 *split ...*, II *make their heads fly apart, as the rising sun does the skin of the earth*. See also 5, 20, 1–2; 4, 4, 6–7. — Not quite on a par with these instances are texts such as 8, 7, 15 *siṃhasyeva stanathoḥ saṃ vijante 'gner iva vijante ...*, "as at the roaring of a lion they shrink with fear, as at fire they tremble ..."; here two verbs occur, and the whole line is an instance of a sort of varied repetition[3]. See also 3, 14, 4–5; 6, 87, 2 I[4].

§ 36. Such an accumulation of similes occurs more than once with imperatives in verses accompanying a magical rite. AV. 6, 37 is a sūkta against curses: 2 *avoid us, o curse, as a burning fire a lake, smite our curser as the thunderbolt from the sky a tree*. A great number of comparisons we find in 5, 14, especially at the end; this sūkta, which prevents witchcraft with a plant, is 'written' in a very emotional speech: adnominatio (1c; 5b), repetition of pādas (1d–2b), anaphora (7I) etc.; now in 10 we read: *go like a son to a father; like a constrictor ... bite*, 11 ... *like*

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[1] Cp. DANDIN, Kāvy. 2, 40 *bahūpamā*, "multiplex simile".
[2] See also WHITNEY-LANMAN, o.c., p. 137.
[3] See my Stilistische Studie, pp. 35ff.
[4] For this verse see also § 30 in fine.

an antilope, an elephant ..., like a hind, let the kṛtyā go to its maker, 12 *straighter than an arrow let it fly ... like a deer*, 14 *let it go like fire ..., like water ... like a chariot ...*: a flood of passionate desire, concentrated on a definite aim. The great accumulation only becomes evident when, in our society, we imagine someone who is about to turn away a person. He is not likely to use so many comparisons. Yet in magic texts of other peoples this abundance of comparisons is found too: "so heißt es in der angelsächsischen Beschwörung einer Geschwulst: *Du mögest dich zusammenziehen wie Kohle auf dem Herde, schrumpfe ein wie Mist an der Wand, und schwinde wie Wasser im Eimer, so klein mögest du werden wie ein Leinsamenkorn*"[1]. With the Letts: ... *Im Winde verschwinde, Geschwür, vergehe wie der abnehmende Mond, wie ein alter Bovrist*[2]; ... *verschwinden wie Morgentau, wie der abnehmende Mond, wie ein alter Bovrist*[3]. The magic effect of these similes will be treated further on[4].

Elsewhere the similes belong to different verbs or to different sentences: 1, 14, 1; 4, 4, 7; 7, 4–5; 6, 14, 2–3; 142, 2; 13, 2, 46[5] at the end of a sūkta; 4, 36, 6 *I am a vexer ... like a tiger; like dogs ... they do not find* ... In the Ṛgveda we find in a hymn to Uṣas, 1, 124, 7, "vier Vergleiche, die in ihrer Steigerung die zunehmende Schönheit der Uṣas veranschaulichen"[6]. Here the poet is enthusiastic about the beauty of the divine maid; the number of images he can find is wholly inadequate to express his feelings. RV. 1, 130, 1 the poet presses Indra passionately for a visit, with epiphora[7] and an abundance of images: *endra yāhy upa naḥ parāvato nāyam achā vidathānīva satpatir astaṃ rājeva satpatiḥ*. See also 2, 39, 5 to the Aśvins, 5 similes! 1, 143, where Agni's might is described. See also 1, 66, 7; 91, 13; 105, 7–8; 1, 64, 2–8, in a hymn addressed to the Maruts.

In Vedic prose it is clear that a number of passages, although they contain archaic characteristics, are narrated in a relatively

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[1] H. Pongs, Das Bild in der Dichtung, I, Versuch einer Morphologie der metaphorischen Formen, Marburg 1927, p. 150.
[2] See M. Bartels, Zeitschrift d. Ver. f. Volkskunde 5, p. 31.
[3] Idem, p. 34.
[4] See § 43.
[5] = RV. 5, 1, 1 etc.
[6] Geldner, Der Rigveda übersetzt und erläutert, I, p. 156.
[7] See my Stilistische Studie, p. 35.

vivid way. Here also an abundance of similes is found. See e.g. Jaim. Br. no 168, p. 221 (ed. Caland) with direct oration: *sa yathā kṣetrajño grāmaṃ dhāvayed: adaḥ sugaṃ tena yāsyāmo ... evam etau ... carato, 'tha yathā somapravākaḥ somaṃ prāhaivam evam ... prāhatuḥ*, and further on, p. 222[1]; no 140[2]; no 164[3]; no 168. I also refer to the argument about the man who, though he is learned in the Veda, not 'excels', no 140[4]. As for the nature of these similes see further on[5]. In trying to find the exact words: Ch. Up. 3, 13, 8 *ninadam iva nadathum ivāgner iva jvalata upaśṛṇoti*.

§ 37. It is interesting to see that in the episode of Nala an accumulation of similes is to be found exactly in those places, where the most important events of the story are narrated[6]: 1, 11–13, our first acquaintance with the heroine: *she is like Indra's wife Śacī, like lightning, like Śrī* etc.; 5, 3 ff., when the princes arrive for the svayaṃvara: *they are like great lions that come to a mountain; their fore-arms are like iron clubs, like serpents with five heads* etc.; 5, 43 ff., when Nala and Damayantī are newly-married; 16, 10, where Sudeva, one of the brahmans sent out by Bhīma in search of Damayantī, sees her and recognizes her; the 17 verses he says to himself contain many an instance of adnominatio, alliteration, rhyme etc., and also a considerable number of similes[7]: 10 *lokakāntām iva śriyam*, 12 *ratīm iva, pūrṇacandra-prabhām iva*, 13 *mṛṇālīm iva coddhṛtām*, 14 *paurṇamāsīm iva niśām*, ... *nadīm iva* and so on; (21, 4 ff., when D. hears the sound of Nala's horses: 4 *yathā meghasya nadato gambhīraṃ jaladāgame*, 7 *meghanāda ivotsukāḥ*, here we have repetition of the same image in a somewhat different form;) 24, 52 f., when N. and D. are reunited[8]. — In a menace Bhāsa, Cār. 1, 26 + (pr.) uses two similes (see in Bhāsa's works also Pr. 2, 13; 2, 7; 6, 2; 3 etc.); when Mālavikā departs, the king utters three similes (Kāl. M. 1, 11).

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[1] See CALAND's translation, pp. 226f.
[2] See above, § 34.
[3] Translation, pp. 212ff.
[4] Translation, p. 170.
[5] §§ 49ff.
[6] See also above, § 34.
[7] I also refer to OLDENBERG, Das Mahabbharata, p. 147f.
[8] 24, 53 (last verse of the adhyāya) is in long metre.

Prismatic diction we find for instance, when an almost incredible event is related: at the fall of Droṇa Mbh. 7, 9, 12 f. *like the drying up of the ocean, like the moving off of the Meru, like the fall of the sun I can not even conceive D.'s fall.* See also 7, 1, 24 ff., when Bhīṣma has fallen: *patite bharataśreṣṭhe babhūva kuruvāhinī dyaur ivāpetanakṣatrā hīnaṃ kham iva vāyunā ' ... ' āsurīva yathā senā nigṛhīte nṛpe balau | vidhaveva varārohā śuṣkatoyeva nimnagā* etc. etc. When important matters are spoken of: Bhīṣma lying on his couch of arrows; 7, 4, 2 ff. at the beginning of Bhīṣma's address to Karṇa: *even like the Ocean of the rivers, like the sun of the luminaries ... be you the refuge of your friends*; in a description of a battle 7, 13, 22 ff., of a duel 7, 15, 20 ff.; 20, 15 sqq. Sāv. 2, 15 the hero is introduced with four similes; BhG. 11, 28–29 (long metre); 13, 32–33; 12, 320, 32–33; 14, 18, 9 ff. At the end of an adhyāya Mbh. 4, 14, 20; 15, 21, etc. Only the man who has studied the Veda the gods consider to be venerable, says Manu. 2, 156; what is an unlearned Brāhmaṇa?: *like an elephant made of wood, like an antelope made of leather* — (157I), two parallel and anaphoric[1] pādas. See also 6, 78, where Manu speaks about the person who leaves this body. A difficult doctrine BhG. 3, 38: an elaboration Mbh. 12, 262, 25.

In the Rāmāyaṇa this figure is met with several times. I choose a number of different types from the fourth sarga. When the asura Dundubhi challenges the king of the monkeys Vālin, his appearance is like that of a cloud: ***prāvṛṣīva mahāmeghas toyapūrṇo nabhastale*** (4, 11, 25), ***he shakes the ground like a drum*** (26)[2], ***with his horn he scrapes the gate like an elephant*** (27), then Vālin comes out in a hurry with his wives ***like the moon with the stars***; now the last comparison which no doubt puns upon Tārā, Vālin's wife, looks less natural. See also 4, 16, 22 ff.: single combat between Vālin and Sugrīva: *S.*, ***spitting out blood, resembles a mountain with waterfalls*** (22), *V.* ***struck by a śāl-tree like a great mountain by the thunderbolt*** (23), ***he is perplexed and totters like a vessel on the sea; sunk by the overwhelming weight of her load*** (24), ***they rushed to fight like sun and moon fighting in the sky*** (25). Also 17, 1 ff., when Vālin has been cast to the ground; 23, 17 ff. Nīla removes the fatal arrow from Vālin's body; this arrow seems to

[1] For parallelism see my Stilistische Studie, pp. 37ff.
[1] ***dundubhir dundubhir yathā***, see above, § 24.

be a *girigahvarasaṃlīnaṃ dīptam āśīviṣam* (18), from the shaft shone a splendour *like that of the setting sun* (19), the stream of blood rushed out *tāmragairikasaṃpṛktā dhārā iva dharādharāt*. 27, 14 ff., where Rāma describes the splendid scenery on the Prasravaṇa-mountain; 28, 8 ff., where in a state of ecstasy Rāma describes the rains and is reminded of Sītā, we find almost one continued string of similes. 34, 1 ff.: when Lakṣmaṇa, being in a rage, has entered, he is *pradīptam iva tejasā* (2), Sugrīva springs up from his throne *mahān mahendrasya yathā svalaṃkṛta iva dhvajaḥ* (3), his wives follow him ... *gagane pūrṇaṃ candraṃ tārāgaṇā iva*, he stands there *kalpavṛkṣo mahān iva* (5), L., angry, says to him who was *satāraṃ śaśinaṃ yathā* (6); although this is an accumulation of similes in a very emotional passage, the repeated allusion to *tārā*: *Tārā* and the nature of one or two of the similes render it artificial to a certain extent. See also 61, 8 ff., where Sampāti relates his flight to the sun; the end of kāṇḍa 4 and the beginning of s. 5, where Hanumān's leap is described, etc. — Concatenation of similes in the same sentence: 4, 17, 9–10 Vālin wounded to death: *gatārciṣam ivānalam* | *yayātim iva ... devalokād iha cyutam* | *ādityam iva ... pātitam* | *mahendram iva durdharṣam upendram iva duḥsaham*; Vālin scorning Rāma 17, 22 ff.; Vālin lying down 18, 2 *like the sun deprived of splendour, like the ocean without water ... like fire that has been extinguished.*

Although in places we find an archaic specimen (e.g. 4, 14, 21 at the end of a sarga: *dravanti ca mṛgāḥ śīghraṃ bhagnā iva raṇe hayāḥ* | *patanti ca khagā bhūmau kṣīṇapuṇyā iva grahāḥ*, with parallelism[1]), in the main the accumulation of similes is found in a more advanced stage: the similes are longer, the images are occasionally less natural, and more than once the accumulation is too great to be a phenomenon of spontaneous speech. The last point, which, however, is not unknown in the Mbh. either, e.g. 12, 356, 2–6, has already been remarked by JACOBI[2], who referred to the description of the mourning town of Ayodhyā (2, 114): 16 similes in 16 verses, and to that of Sītā in prisonment (5, 19[3]): 29 similes; "das ist nicht mehr naive Verwendung einer Kunstform im Dienste der Sache, sondern ein Gefallen an der Form als solcher".

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[1] See my Stilistische Studie, p. 34.
[2] H. JACOBI, Das Rāmāyaṇa, Bonn 1893, p. 120.
[3] sic; 2, 19 is a printer's error.

Aśvaghoṣa proceeds in his own way with this accumulation. respectively prismatic diction: Aśv. S. 2, 59 *like the month of Madhu ..., like the new moon rising or like Anaṅga ... he* (Nanda) *was resplendent ...*; 4, 8 a–c 3 similes. This poet likes to employ the accumulation in a place which strikes the ear: S. 1, 1 ff.; and the end of S. 1 (61–62); 3 (41–42); 15, 66–69 broadly elaborated comparisons of the goldwasher and the goldsmith; see 16, 97–98: Bc. 3 (64–65); 5 (86–87); 10 (41); 13 (71–73). He too likes to accumulate comparisons when reaching a climax: S. 2, 52–62 the birth of Buddha and Nanda etc.; 4, 6 ff. the beauty and love of Nanda and his wife; 4, 28 ff. Buddha's ineffectual visit to Nanda's house; 4, 39 ff. Nanda's departure; 6, 24 ff. Sundarī's despair; Bc. 5, 49 ff. the well-known account how the Buddha, on the night of his leaving his home, sees the women of his seraglio all asleep; Aśv. has a greater number of similes than the parallel description[1] in the Rāmāyaṇa, 5, 10, 34–49. See also Bc. 8, 20 ff.: 71 ff.; 13, 36 ff. Often this accumulation of similes is somewhat monotonous, and in places they are far-fetched, see e.g. Bc. 6, 31 ff.; now and then also sound-figures are employed, and these too often lack artlessness.

In Kālidāsa's works too prismatic diction in the first half of a verse is found: e.g. Kum. 7, 26 *kṣīrodaveleva saphenapuñjā paryāptacandreva śarattriyāmā | ... sā bhūyo babhau*; in a–c 6, 55; 7, 21; in a, b, d 3, 48; however beautiful the images are, they do not belong to spontaneous speech. Completely artificial, at once by the length of the parts and by the wording: Bhav., Uttarar. 2, 26 *cirād vegārambhī prasṛta iva tīvro viṣarasaḥ / kutaś cit saṃvegāt pracala iva śalyasya śakalaḥ | vraṇo rūḍhagranthiḥ sphuṭita iva hṛnmarmaṇi punar / ghanībhūtaḥ śoko vikalayati māṃ nūtana iva.* Daṇḍin, Dśkc. p. 46, 3 ff. (NS. [10]) not the images which are quite common in themselves, but the fact of their being combined in one sentence, and the sound-effect caused by this combination, are artificial: *sā mūrtimatīva lakṣmīr mālaveśakanyakā svenaivārādhyamānaṃ saṃkalpitavarapradānāyāvirbhūtaṃ mūrtimantaṃ manmatham iva tam ālokya mandamārutāndolitā lateva madanāveśavatī cakampe.* Bhār. Kir. 12, 17, however the comparisons are learned and artificial. – That also the Buddhists knew "eine

[1] See E. B. Cowell, The Buddha-carita of Aśvaghosha, Anecd. Oxon 1893, p. XI.

kunstvolle Anhäufung von Gleichnissen"[1] has already been noticed by others. —

Thus abundance of similes too has been made a stylistic device in kāvyaworks: more than once it has been elaborated in an unnatural way, see e.g. Bhāsa, Dhg. 1, 27 (śārd.); Kāl. Urv. 5, 21.

§ 38. Lovers have always had a predilection for metaphors and similes in describing the excellences of their sweethearts. Some scholars have even been under the impression that here is the root of all metaphors etc.[2], but this is improbable. Yet, as Kālidāsa makes the king, who is in love with Śakuntalā, recite (Kāl. Ś. 1, 21) a stanza containing two comparisons in the shape of compounds followed by (c) a varying *iva*-simile, this is only the work of a linguistic artist. More artificial: 2, 11, and, in a still higher degree, Urv. 1, 7.

§ 39. R. M. MEYER[3] has remarked that with the ancient Germans (e.g. in ancient Norse literature) the older similes are borrowed chiefly from the animal world, and further also from the vegetable kingdom; the younger, on the contrary, are taken from human life[4]; these younger similes, he says, are more intensifying and less illustrating than the older. "Der kleine Bauer, der nie von seinem Hof geht auszer bei Krieg und Landesnot, hat nie einen königlichen Mann erblickt, der seine ganze Schar um Hauptes Länge überragt: eine riesige Esche im Walde hat er oft bemerkt...". Now, greater coherence may be given to this observation. For 'primitive' man there exists a close connection between things in human life and nature.[5] A contrast may be drawn between modern cultivated mankind and 'primitive' man, namely the former objectivizes its environments and stands in an independent and superior relation to it, while primitive man appertains, as he takes it himself, to his environing sphere and to nature in general. To him the difference between mankind

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[1] M. WINTERNITZ, Geschichte der Indischen Litteratur, II, p. 85.
[2] H. SCHUCHARDT, Romanisches und Keltisches (1886), pp. 248f.; MANNHARDT, quoted by VAN DER MEULEN, o.c., p. 163.
[3] RICHARD M. MEYER, Deutsche Stilistik², München 1913, p. 151.
[4] Cp. OLDENBERG, Mahabharata (1922), p. 164 "Irre ich nicht, tritt menschliches Leben und Treiben ... in den Vergleichungen [viz. in the Mbh.] merklich weniger hervor als die beschaulichere Natur."
[5] Cp., e.g., C. MEINHOF, Die Dichtung der Afrikaner (1911), pp. 16ff.

and animal is much smaller than to us: essential differences between humanity and the non-human part of creation he hardly recognizes. There exists for him a certain coherence between nature and natural events on one side and man and human events on the other side[1]. But not only primitive man, we also are prone to look upon phenomena and events in nature as analogous with those in our own body and mind — "l'homme a la manie de se retrouver dans ce qui n'est pas lui"[2] — and to see the latter in relation with the former and in the light of the former. This is evident too from the great number of popular sayings containing similes, such as: *as frightened as a hare, to lead a cat-and-dog life, lion-hearted* etc.[3] In the world of popular songs and tales, in the country-life of former times, in primitive societies in general we may state ever and again that many similarities and equalizations between our own life and that of nature are construed. "Der ursprüngliche Mensch ... fühlt sich als ein Teil der Natur"[4], "(er) verknüpft mit der Natur das Schicksal des Menschen"[5]. "Man musz wissen, wie eng das Volk mit der Natur zusammenhängt und welchen Einflusz das Naturleben auf seine geselligen Vergnügungen, auf sein Gemeinschaftsleben ausübt, um zu begreifen, dasz jede Berührung dieser Vorgänge eines Widerhalls in den Herzen der Hörer sicher sein darf."[6] 'Primitive' man — in the broadest sense[7] — likes to associate the coldness of winter with sorrow and misery, springtime with love and new life[8]: ***Der walt hat sich entlaubet | gen disem winter kalt | meiner freud bin ich beraubet | gedenken macht mich alt.***[9] "Aus dem Zusammenfühlen

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[1] See especially O. BÖCKEL, Psychologie der Volksdichtung, pp. 234ff.; R. v. d. MEULEN, o.c., pp. 14; 17; 27; etc. Man exerting influence upon nature e.g. AV. 2, 12, 1.

[2] CH. BALLY, Traité de stylistique française[2] I, pp. 187f.; also e.g. FRED. W. MOORMAN, Interpretation of nature in English poetry, Strassburg 1905, p. 33.

[3] See above, § 12. Cp. also F. SEILER, Das deutsche Sprichwort, 1918, pp. 39ff.

[4] JOS. WEIGERT, Des Volkes Denken und Reden, Freiburg im Breisgau, 1925, p. 5.

[5] Id., p. 46.

[6] ROB. PETSCH, Volksdichtung und volkstümliches Denken, Hessische Blätter für Volkskunde 2 (1903), p. 209.

[7] See my Stilistische Studie, p. 19, n. 4.

[8] Cp. e.g. Mṛcch., 5,1 and 46.

[9] H. PONGS, Das Bild in der Dichtung, I, p. 206.

von Natur und Mensch ergibt sich ein Wahrnehmen paralleler Vorgänge in beiden Bezirken, das tieferliegende Sinnzusammenhänge erfühlt: *Ich hort ein sichelin rauschen | wol rauschen durch das korn | ich hort eine feine magt klagen | sie het ir lieb verlorn.* Hier ist das Rauschen unterm Sichelschnitt und das Klagen zusammengefühlt; das Rauschen des Korns ist auch ein Klagen. Die Sichel aber faszt in sich den Sinn eines naturhaft schicksalhaften Endes, das ähnlich über dieser Liebe schwebt"[1]. "Die malaische Epik ist reich an Gleichnissen. Meistens werden zum Vergleich herbeigezogen Objekte aus der Natur ..."[2]. On the one hand they intensify and 'humanify' the life of nature. On the other hand man places his own life on a broader basis; he lifts it up high above the exceptional, above what is experienced only once or incidentally or only by one single individual. A primitive feeling is created of being in touch with the universal. This need not exclude aesthetic appreciation or aesthetic value of linguistic expressions of such experiences and feelings.[3]

In the language this is also expressed in its similes.[4] From a Betuvian[5] rustic story: *Mar krek zoo min as in de naotuur de hemel altai' blaouw is, zoo min is da' ôk in 'n minsebestaon* ("but just as the sky is not always blue, a man's life is not always a bed of roses"). In substance the life of nature remains always the same, and man, inasmuch as he sees resemblances, will ever and anon mark the same agreements. Comparisons borrowed from nature may be produced again at every turn and always remain young as long as contact with nature is maintained. At several places and in different epochs the same properties of animals, plants and things may induce man to comparing human qualities with them. In this connection I refer to the considerable stock of popular comparisons which are current in many languages, e.g. *as sly as a fox* etc. [6].

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[1] PONGS, o.c., p. 208. See also e.g. TH. W. DANZEL, Kultur und Religion des primitiven Menschen, Stuttgart 1924, pp. 19ff.; VAN DER MEULEN, o.c., p. 104.

[2] R. BRANDSTETTER, Charakterisierung der Epik der Malaien, Luzern 1891, p. 40.

[3] Cp. e.g. F. BOAS, Primitive Art, pp. 327ff.

[4] Cp. also WEIGERT, o.c., p. 39 a.o.

[5] In the Netherlandish province of Guelders.

[6] For English, see e.g. GREENOUGH and KITTREDGE, Words and their ways in English speech (1914), p. 362.

As is well-known, in ancient India too the relation of man and nature is quite different from that of a modern and intellectual European and his environment. Man is a part of nature. Man and nature interact on each other. Of this there exists abundant evidence to which I need not refer.[1] And, just as in other ancient literatures, in the Indian texts a very great number of the similes are borrowed from nature which surrounds man[2]. In the first seven books of the Atharvaveda, for instance, the number of upamānas taken from man, human events and human circumstances, from social and spiritual life, is about 20, that borrowed from technics etc. somewhat less, that of 'mythological' upamānas ± 5, but similes borrowed from nature (animals, plants, elements, cosmological and geographical ideas etc.) about 60. From the 22 ideas that occur more than once, 15 belong to this category. Fire and cow head the list, then follow horse, water, bull, sea, sun, wolf, reed, bird, tree, at the bottom of the list stand wind, sky, lightning, mṛga[3]. I also refer to the works of HIRZEL and Mrs. RHYS DAVIDS, which I discussed in the beginning of this paper.[4] As we have stated already[5], even in the Brāhmaṇas similes are found, and here too events in the life of animals etc. are upamānas: see e.g. Jaim. Br. no 29; 140. Epic comparisons, such as Mbh. 7, 2, 12 *nipātite śāntanave ... / divākare bhūtalam āsthite yathā*; 10, 23 *vāto vegād ivāvidhyan meghān śaragaṇair nṛpān* are often to be found.

§ 40. In my opinion, we must often explain a simile from the said relations between man and nature, in other words we must consider a comparison as having its root in the conception of the world of the Indian. When in the story of Nala we read 11, 39 *uktamātre tu vacane tathā sa mṛgajīvanaḥ | vyasuḥ papāta medinyām agnidagdha iva drumaḥ*, we see that the hunter, struck by the curse of Damayantī, falls on the ground like a tree that has

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[1] For the Mahābhārata, see H. OLDENBERG, Das Mahabharata, pp. 78ff.: Das Weltbild des Epos.

[2] For the 'Spruchdichtung', see WINTERNITZ, Geschichte der altindischen Litteratur, III, p. 137.

[3] Of course this is only a rough calculation: there are texts and words that are not very clear, ideas that may belong to more than one category or that can hardly be classified; the same verse or passage may occur two or more times.

[4] See pp. 8 and 9.

[5] See p. 37.

been burned with fire (lightning). For us this simile may perhaps elucidate the quickness and completeness of the effect of the curse, for an Indian, however, it is more: he is firmly convinced that the effect of a curse is identical to that of fire, that a curse is a form of fire[1]. Likewise in the case of a comparison about the effect of a snake's poison with lightning, Mbh. 1, 180 (Pauṣya): both are a form of fire.[2] The same holds good with regard to a brāhmaṇa: his essence too participates in fire: therefore I see more than an individual effusion in Manu 9, 317 (cf. 318 f.): *a brāhmaṇa ... is a great divinity, just as fire ... is a great divinity*; see also 3, 168; Mbh. 1, 180, 2 Aurva: *anistīrṇo hi māṃ roṣo dahed agnir ivāraṇim.* — In the same way the comparison of the two Soma-presses with two pudenda is not a subjective thought of an individual, see e.g. RV. 1, 28, 2, cp. e.g. 3, 29, 1 and the texts quoted by Meyer.[3] RV. 1, 110, 6 *ā manīṣām antarikṣasya nṛbhyaḥ sruceva ghṛtaṃ juhavāma vidmanā*: this is not a real 'comparison', for a hymn or prayer is a kind of offering[4]; like ghee it invigorates the gods, see e.g. also 1, 61, 1. Sometimes we find metaphors and identifications by the side of similes. It is a well-known fact too that in Indian religious thought identifications and the like are highly esteemed: often things in nature and human things are put on a par. These equalizations gave rise to similes.[5]

§ 41. We should add that the comparison of mood and feelings of man and of his adventures with what happens in his environments, especially in nature — "(in) der bewegten und beseelten Natur"[6] — is not foreign to the works of our poets and prosaists. We will find it especially in emotional moments, when the mood of the hero harmonizes with the mood of surrounding nature. As

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[1] Cp. J. Hertel, Die Sonne und Mithra im Awesta (1927), p. 45; Awest. Herrschafts- und Siegesfeuer, Index, s.v. āfriti.

[2] J. Hertel, Awest. Herrschafts- und Siegesfeuer, Index, s.v. Gift; Beiträge zur Erklärung d. Awesta u. d. Ved., Abh. Sächs. Ges. d. Wiss. 40 (1930), pp. 224f.; 235.

[3] J. J. Meyer, Trilogie altindischer Mächte ... der Vegetation, III, p. 187.

[4] See my paper The meaning of vedic *bhūṣati*, pp. 9ff.

[5] See Oldenberg, Vorwissenschaftliche Wissenschaft, pp. 110ff., and further on, § 62.

[6] W. Schneider, Ausdruckswerte der deutschen Sprache, 1931, p. 146.

we saw above primitive man also knows this phenomenon. It is also possible that the scenery conjured up by the author leads to the associating of nature with human feelings and conditions: e.g. neth. *A. wist er niets van, maar ze was een vlasblond, kriekeblozend ... appelrond meisje, gezond en blij als de bloemen waarin ze soms te wentelen lag in het zonnige gras ...*[1]. Or: *Tusschen het teedere groen... voelde hij zich op eens thuis, als een vogel die zijn nest gevonden had.*[2] But here the similes have an individual character and are products of the genius or of the art or skill of an author. In the same way Kālidāsa in the beautiful eighth canto of the Kumārasaṃbhava, 73: *the moon joins its yogyatārā, whose orb trembles, as the bridegroom with a newly-married maid*; the verse is said by Śiva to Pārvatī during their honey-moon. That the great poets of India 'created'[3] many a splendid simile borrowed from nature goes without saying, see e.g. Kāl. Kum. 3, 18; 4, 46, 5, 85. That comparisons which perhaps occurred to other people quite as well have been expressed in words by a great artist in an unsur passable way holds good for India as well: Kāl. Megh. 89; Ragh. 15, 66; here we have creation of beauty. "Kālidāsa belauscht die Natur mit innigerem und, es scheint, eingehenderem Verständnis als wir"[4].

With adnominatio: Aśv. S. 4, 39 Sundarī watched her husband going away, *bhrāntaṃ mṛgaṃ bhrāntamukhī mṛgīva*. Elaborated: Aśv. Bc. 5, 49 *another woman* (in the seraglio) *with her flute in her hand and with her white garment fallen away from her bosom, lay stretched like a river, whose lotuses were visited by a row of guileless bees, and whose banks looked as if smiling by the foam of water*; see also 13, 39 and other places[5].

§ 42. For another important reason too we should not lose sight of this intimate coherence of ancient Indian man with nature and his being tuned differently from our conceptions. For him a close contact, a parallelism, and a mutual influence are always extant. Now primitive man is wont to find out the exact coherence to

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[1] See Jc. SMIT, Bijdrage tot de kennis van Potgieters Stijl, Diss. Utrecht 1937, p. 87.
[2] FR. v. EEDEN, De kleine Johannes[11], p. 96.
[3] See further on, § 66.
[4] A. HILLEBRANDT, Kalidasa, Ein Versuch zu seiner literarischen Würdigung (1921), p. 114. See also p. 116.
[5] See also § 67.

avail himself of this knowledge. He works by means of the connections known to him[1]. These connections and this work we call magic. It is a well-known fact that in magic 'Vorbildzauber' play an important part: when a certain thing is in some way affected or influenced, it involves a corresponding event to another thing, connected with it in a magical way. Next we must call to mind the great importance of the word in magic and religion.[2] The word of man has a magical, a creative power, the word of Power is mighty in the mouth of man. The word is able to have the same effect as a rite. When 'primitive' man wishes to attain a certain aim or to bring about a certain effect, he may have recourse to a rite, but also to an expression of desire in the form of words, which we call a spell. The word of Power exercises potent influence. It owes its power to precise recitation and to an exact mentioning of every detail. Now when the spoken word accompanies a rite, it may, of course, take various forms. When, for instance, the New Caledonian kindles a fire to make the sun's heat increase, he adds at the same time the formula: *Sun, I do this that you may be burning hot*[3]. But by the side of it the word often takes the form of a more or less detailed comparison, being an exact expression in language of the parallelism of the magical happening, more than once with an accurate filling in of the details. I refer to a very interesting Sumerian rite, which has been discussed by BARTELS[4]: "Wenn die Heilung (einer Krankheit) eintreten soll, so musz dieselbe unter der Form ... einer Abschälung ... der Oberhaut vor sich gehen, und darum wird der Wunsch

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[1] See e.g. C. READ, The Psychology of Magic, The British Journal of Psychology, 7 (1914), p. 168.

[2] See f.i. G. VAN DER LEEUW, Religion in essence and manifestation, London, 1938, pp. 422ff.; also N. ADRIANI, Verzamelde Geschriften, II, pp. 390ff.; III, p. 14ff.

[3] See J. MURPHY, Primitive Man, Oxford, 1927, p. 235.

[4] M. BARTELS, Zeitschrift für Assyriologie, 8, p. 179ff. For Babylonia etc. see also the examples given by O. WEBER, Die Literatur der Babylonier und Assyrer (1907), pp. 116; 164. Likewise in Australia: C. VON STREHLOW, Das soziale Leben der Aranda und Loritja (1913), I, p. 33. A very interesting rite for fertility on the isle of Sumatra: FORBES, Wanderungen, quoted by H. WERNER, Die Ursprünge der Metapher, p. 58. Likewise among the Lillooet Indians (British Columbia), the Arapahos, the natives of the Admirality Islands; see WERNER, Die Ursprünge der Metapher (1919), p. 70; in Africa: C MEINHOF, o.c., p. 99f.

ausgesprochen: ... *sicut allium desquametur*".

Now, it is not difficult to show that also in ancient Indian magical texts many a simile is an exact expressing in words of a magical act. AV. 3, 6, 7I, e.g. we read: *te 'dharāñcaḥ pra plavantāṃ chinnā naur iva bandhanāt*, "let them float forth downward, like a boat cut off from its moorings"; now this simile is not an ornament nor an image like our expression: *to send a person out on the high seas in a shallop*: the verse occurs in a rite of sorcery mentioned in Kaus. s. 48, 3 ff., where it is prescribed that a man who wishes to get rid of his foes has to put an equally large number of snares (*pāśa-*) as he has foes in a little boat and then to let it drift and sink. The sūkta's 4, 4 and 6, 101 are to be employed for the recovery of virility: 4, 4, 6d and 6, 101, 2d run: *dhanur ivā tānayā pasaḥ*, "make his member taut like a bow", these words too are not an 'image': Kauś. 40, 15 prescribes: "he places a bow which is strung in his lap". AV. 5, 29, 12 f. we read "let this man swell like a soma-stalk", *aṃśur ivā pyāyatām ayam* etc., these words activate a process from the ritual, see f.i. Āp. śr. s. 11, 1, 11[1]. These similes clearly made the mantras what they were, made the 'Sondersprache' of the mantras fit to answer its purpose, because they are an essential part of it: without them these formulas, incantations and prayers would be *anarthakāḥ*.[2]

Now this form also occurs, when the spoken word is only a substitute for the rite.[3] It has already been remarked by OLDENBERG[4] that a Vedic simile sometimes has a magical character: "die im Vergleich genannten Wesen oder Ereignisse sollen in der eben vorliegenden Situation ihr Gegenbild nach sich ziehen": AV. 1, 11, 6 etc. "An Stelle des magischen Symbols tritt das magische Gleichnis"[5]: *So wahr dieses oder jenes stattfindet, so wahr soll ... stattfinden.* Cp. AV. 4, 39, 1; 3; 5; 7 *on the earth they paid reverence to Agni* (etc.); *he throve; as ... they p.r. to A.* (etc.), *so let they pay r. to me.*

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[1] See also CALAND, Das Śrautasūtra des Āpastamba, II, p. 193.

[2] Cp. my paper The meaning of the word *alaṃkāra*, p. 111.

[3] A fine transitional instance is mentioned by A. C. HADDON, The Ethnography of the Western Tribes of Torres Straits, Journal of the Antropol. Inst. 1890, p. 217.

[4] H. OLDENBERG, Religion des Veda, p. 515.

[5] ST. SCHAYER, Die Struktur der magischen Weltanschauung, Zeitschr. für Buddhismus 6 (1925), p. 299.

§ 43. In the following texts it is not a rite, but an event or a phenomenon in nature or kosmos that forms the parallel act, the example or 'Beispiel'. AV. 6, 14, 2, against the balāsa[1]: *I destroy the balāsa of the sick man ... chinadmy asya bandhanaṃ mūlam urvārvā iva*[2], *I cut its bond like the root of a gourd* (the stem of this fruit becomes loosened of itself when it is ripe)[3]; here a natural phenomenon which acts automatically is example, 'Beispiel'. See also 6, 54, 1 *do you increase his kṣatra and his śrī as the rain the grass*; 3, 24, 3 (for abundance of grain) *may they bring fatness here, like streams (bring) drift when it has rained*; 6, 89, 2 *vātaṃ dhūma iva ... mām evānvetu te manaḥ*; 5, 14, 10; 20, 3; 6, 37, 2; 7, 45, 2; 3, 18, 6 (end of the sūkta, 2 similes) 6, 37, 1 the dreaded wolf appears: *the curse pursues the curser as the wolf (seeks) the house of a sheep-owner*; cp. 5, 8, 4; 7, 50, 5; tiger 4, 36, 6. With other peoples similar 'images' are often met with in magical incantations. "Gegen den Krampf spricht man im Voigtlande: ... *Geschwind, wie der Rauch vom Wind, wie der Nebel von der Sonne sollst du gehn von dannen*"[4] ... "Die Letten gegen Schlangenbiss: ... *wie Rauch werden sie vergehen*"[4]; an interesting Greek instance: *ὑστέρα μελάνη μελανωμένη, ὡς ὄφις εἰλύεσαι καὶ ὡς λέων βρυχᾶσαι καὶ ὡς ἀρνίον κοιμοῦ*[5]. Moreover, I draw attention to the remarks of GUTMANN on the 'literature' of the Dschaggane-groes:[6] "Er redet ... die Krankheit selber an und spricht: *Verwese wie der Schmetterling, der hierhin weht und dahin weht und dort vergeht*. Während der heißen Zeit finden sich die Schmetterlinge in dichten Scharen am Ufer der Bäche ein, um dann bei Beginn der Regenzeit wie weggeblasen zu verschwinden und zu sterben. So ist der Schmetterling ein Sinnbild der Unkraft, die vor dem Zauberworte des Mannes entflieht ..., u.s.w." Cp. AV. 19, 50, 4 *as the millet-seed flying forth, is not found, so ... make him fly forth ...*[7]. The power of the objective fact or event in nature is

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[1] *kāsaśvāsātmaka- śleṣmaroga-* Comm.

[2] See 14, 1, 17.

[3] See also WHITNEY-LANMAN, o.c., p. 291.

[4] BARTELS, Zeitschrift des Vereins für Volkskunde, 5, p. 27; vgl. also pp. 29, 31.

[5] See DREXLER, Philologus, 58, pp. 594ff.; NORDEN, Antike Kunstprosa, pp. 822f.

[6] GUTMANN, Dichten und Denken der Dschagganeger, 1909, p. 159.

[7] M. JASTROW, Die Religion Babyloniens und Assyriens, I, pp. 345f. (Krankheit:) *gleich einer Taube, die ihr Nest aufsucht, entfliehe...*

cast in the manifestation of the will of the magician and benefits the analogous case which is to be influenced.[1] AV. 6, 8, 1 *as the libujā* (creeping plant) *has completely embraced the tree, so do you embrace me* (to a woman whose love is to be won[2]); with repetition of the verb[3]: 6, 139, 5; 7, 13, 1; 10, 6, 33; 14, 2, 37[4]. Next we should compare such instances as 6, 15, 3 *as of herbs soma is highest ..., as the talāśā of trees, (so) may I be highest*[5]; 2, 15, 1 (–6). "Zahlreiche Segensformeln verdanken ihr Entstehen dem Glauben an die Sympathie zwischen Vorgängen in der lebenden Natur und dem menschlichen Körper"[6]. "Segnung des Kindes: *nicht röte sich dein Auge wie Rotöl, weisz sei es wie Leinen*".[7]

A very fine example of an incantation in prose: AV. 17, 1, 20f., cp. 6a and the burden, 6 ff.

Some instances from other texts: RV. 5, 78, 7 *yathā vātaḥ puṣkariṇīṃ samiṅgayati sarvataḥ | evā te garbha ejatu ...*; 1, 106, 1 *rathaṃ na durgād vasavaḥ sudānavo viśvasmān no aṃhaso niṣ pipartana.*

An interesting passus in later literature is Rām. 4, 67, 1 ff., where the host of the monkeys rose at Hanumān and praised him, when he was on the point of leaping across the ocean; then being praised, he grew and increased (4 I *saṃstūyamāno hanumān vyavardhata mahābalaḥ*); he was filled with *tejas*, "energy"; his outward appearance became excellent (5 II). Now, all these details are related in the past tense, like vs. 7 ff.; vs. 6, however, reads: *yathā vijṛmbhate siṃho vivṛte girigahvare | mārutasyaurasaḥ putras tathā saṃprati jṛmbhate*, "as a lion stretches his limbs ... so H. ..." in the present tense. The cheers and the praises may

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[1] "Sowohl Naturanschauung als auch Naturgeschehen werden in der Sprachform eingefangen und so magisch verwertbar", WERNER, o.c., p. 72, who quotes several instances, borrowed from P. G. PEEKEL, Religion und Zauberei auf dem mittleren Neumecklenburg (1910), pp. 91ff.

[2] For this comparison, §§ 63f.

[3] See further on.

[4] Compare M. WINTERNITZ, Das altindische Hochzeitsrituell usw. (Wiener Denkschriften, 1892, vol. 40), p. 92.

[5] See WHITNEY-LANMAN, p. 291.

[6] OSKAR EBERMANN, Blut- und Wundsegen in ihrer Entwicklung dargestellt, Palaestra 24, Berlin 1903, p. 108.

[7] D. WESTERMANN, Die Glidyi-Ewe in Togo, p. 18.

have a magical meaning, shouting and praising set power in action and strengthen a person[1]; in this context it strengthens Hanumān, who has to take upon himself the important deed in the name of the whole group. This *yathā–tathā*-simile, which for the rest is rare in Rām. IV, reminds us of the magical incantations of the AV. It seems to me that for the author the magical passing of power from the lion to H. is living or reviving reality.

To preclude misunderstanding I remark that, as a matter of course, comparisons based on nature etc. are often by no means magical: Nala 5, 3; 17, 6; 11 are hyperbolical similes; Mbh. 7, 21, 2 is an epic and delineating simile, etc.

I also draw attention to the well-known 'ritual identifications'[2] occurring in the Brāhmaṇas, f.i. Jaim. Br. no 96 (Caland) at the end: ... *tān yad anuṣṭubhānupratipadyante, vāg vā anuṣṭub, vāg u vai vācayitrī, vācā vā āha: prehi ... sa yathā vācā brūyāt: prehi ... tādṛk tat*[3]. KB. 11, 8 *as a chariot ... so is the sacrifice*; TS. 2, 5, 11, 5 *as the mind so is Prajāpati*, are identifications that have taken the form of a 'simile', "gewiß ist das nicht anders gedacht, als wenn es heißt *Prajāpati ist der Atem* (ŚB. 4, 5, 5, 13)"[4]. We know that the ancient Indians tried their utmost to avail themselves of the knowledge of these identifications.

§ 44. Elsewhere divine power, aid or skill is invoked. AV. 4, 12, 7, at the end of a well-known sūkta[5] with which they intended to heal serious wounds: *as a Ṛbhu the parts of a chariot, may it* (the herb which seems to have had healing properties) *put together joint with joint*[6]. Compare german 'Segen', as f.i. "(um Blut zu stillen) ... *du sollst still stehen, wie Jesus ... gestanden*", "(um Schmerzen zu legen) *ich stille dir die Schmerzen, wie unserem lieben Herrn Jesu gestanden sind am Stamm des Kreuzes*"[7]. AV. 19, 31 is a sūkta to win

[1] See e.g. my paper The meaning of vedic *bhūṣati*, Wageningen 1939, pp. 9ff.

[2] See e.g. H. OLDENBERG, Vorwissenschaftliche Wissenschaft. Die Weltanschauung der Brāhmaṇa-Texte, 1919, pp. 110ff.; A. B. KEITH, The Religion and Philosophy of the Veda and Upanishads. 1925, p. 484, and further on, § 62.

[3] See also CALAND's translation, p. 107.

[4] OLDENBERG, o.c., p. 115.

[5] See KUHN, KZ. 13, p. 58.

[6] Paipp. has a quite different text.

[7] HEILIG, Zeitschr. d. Ver. f. Volkskunde 5 (1895), ... pp. 9, 15 (Segen aus Handschuhsheim bei Heidelberg).

various blessings with an amulet of udumbara, in verse 9 in the apodosis the goddess Sarasvatī is invoked.

§ 45. Very often, indeed, magical texts borrow the 'similes' from the domain of mythology and history, between which the boundaries are vague. With AV. 2, 27 they wished to come off victorious in a dispute, by means of a certain plant, the root of which had to be chewed (according to Kauś. 38, 18–21, where the rite is described); now in vs. 3 and 4 it reads: *Indra put (that plant) on his arm and consumed it in order to lay down the Asuras*; thereupon 5 *with (that plant) I will overpower the foes, as Indra did the sālāvṛkas*[1], in 6 and 7 Rudra and Indra are invoked to crush the opponent. The 'simile' in stanza 5 makes active the mighty deed of Indra who overpowered the sālāvṛkas in the same way as the facts related in 3 and 4. — Kauś. 47, 20[2] prescribes that the man who wishes to crush his foe by means of AV. 6, 135, has to perform what is stated in that text: now, stanza 1 reads: *because I eat, I make strength, thus I take the thunderbolt, cutting to pieces the shoulders of N.N., as Indra of Vṛtra*; here the mighty deed of Indra has been made active. See 10, 3, 11. One might compare the prescriptions in Kauś. 47, 14 and 18 and the same 'simile' in AV. 6, 134, 1. A 'historical' event AV. 18, 4, 55, with parallelism, assonance, alliteration[3].

Elsewhere ancient and approved magic power is set in motion once more: AV. 1, 29, 1 *with the maṇi* (amulet), *by means of which Indra increased, with that o Brahmaṇaspati, make us increase unto sovereignty*; see also 1, 14, 4; 35, 1; 7, 38, 2. 2, 32, 3 = 5, 23, 10 we find a simile *like Atri, K. and J. I slay you* followed by *with the incantation of Agastya I crush the worms*[4]. Here mythological and historical events are used as 'Beispiel'. Very interesting are the stanzas AV. 9, 2, 17 and 18, which have nearly the same words, 17 however reads: *with which (yena) the gods thrust forth the asuras ... with that (tena) do you, Kāma, thrust forth ... my rivals*, 18 *as ... so ... (yathā ... tathā)*; resuscitation of magic power. 13, 1, 38 *ahaṃ bhūyāsaṃ savitēva cāruḥ* in a hymn addressed to Rohita

[1] See H. Oertel, JAOS. 19, 2, pp. 123f.; Whitney-Lanman, o.c., p. 68.

[2] See also Caland, Altindisches Zauberritual, p. 161.

[3] See Whitney-Lanman, pp. 871; 886; pāda d is not clear.

[4] TĀ. 4, 36, 1a, Āp. Śr.S. 15, 19, 5, however, read *atriṇā tvā krime hanmi.*

(= the Ruddy Sun; cp. 19, 45, 4) seems to be in the first place magical. Other instances taken from the Atharvaveda: 5, 8, 8, cp. 9; 6. 64, 1; 85, 3; 141, 3. — AV. 14, 1, 53 during the nuptial ceremonies they mention the name of the mighty divine prototype when the bride is dressed in a new garment[1]: ... *envelop this woman, like Sūryā, with progeny*; cp. also 14, 2, 31; 32 (cp. Kauś. 79, 6).

That in German languages there exist incantations corresponding with these atharvanic stanzas was noticed as early as the year 1864 by A. Kuhn[2] in a famous paper on 'Indische und germanische Segenssprüche'. It is also apparent from the many instances published afterwards that parallelism is the most favourite form of exorcising. See for instance the well-known 'Jordan-Segen'[3], and the 'Longinus-Segen': "Zu den ältesten Bestandteilen der christlichen Legende gehört die Erzählung von dem blinden Landsknecht Longinus, der Christus mit der Lanze in die Seite stach und durch das aus der Wunde strömende Blut sein Gesicht wieder erhielt ... In die Segenlitteratur ist die Legende schon in sehr früher Zeit eingedrungen (12. Jhdt.), zB. ... *De Jud L. der unsern herren J. C. staech ... daz eneitert nith, noch gewan hitze, noch enswar, noch enbluotet ..., alsô tuo disiu wunde, diu enbluot nith zevil, noch engewinne hitze, noch enswaer, noch ..., die ich gesent* (d.h. gesegnet) *habe*."[4] In those 'Segensformeln' that have the outward appearance of a simile (*wie damals Maria ..., so soll auch jetzt...*) "liegt die Heilkraft zwar auch noch zum Theil in der Autorität der betheiligten Persönlichkeit, ... aber zum Theil ... in den Worten selbst"[5]. "Ursprünglich beruhte die Beziehung zwischen dem in dem Segen angeführten Ereignis und der erhofften Wirkung durchaus auf dem Parallelismus der Begebenheiten"[6]; against cancer: *Sollst du vergehen gleich wie die, so unsern Herrn Jm Cm gekreuzigt haben*, etc.[7]. This sort of incantations is found with many a people: the ancient Egyptian ma-

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[1] See M. WINTERNITZ, Altind. Hochzeitsrituell, p. 47.
[2] KZ. 13, pp. 113ff.
[3] OSKAR EBERMANN, Blut- und Wundsegen, p. 24.
[4] Ibid., pp. 42f.
[5] SCHÖNBACH, Studien zur Geschichte der altdeutschen Predigt, Sitz. ber. Wien 1900 (142), p. 125.
[6] EBERMANN, o.c., p. 140, cp. p. 132. See also A. WUTTKE-E. H. MEYER, Der deutsche Volksaberglaube[3], 1900, §§ 226ff.
[7] HEILIG (see above), p. 294.

gician who wished to cure a serpent's bite narrated a long myth containing the story of Ra, who, bitten by a snake, was cured by the mighty enchantress Isis[1]. Hence the epic narration in many a magical incantation[2].

As in later texts too instances of the belief in the coherence between man and nature are to be found: Kāl., Śak. 1, 19—, e.g. so Priyaṃvadā remarks that Śak. is thinking: *as (the jasmine creeper) has been united to a tree worthy of it, so may I too get a worthy husband* (*jahā* — *evam*-simile) —, so also the belief in the stimulating force of revived historical or mythological events is present. An objective historical fact, a deed of a person who is considered to be an authority has conclusive force. When the Aśvins have given a cake to Upamanyu and he declines to eat it, their only argument is: "formerly we gave such a cake to your guru, and he ate it" (Mahābh. 1, 3); in the Mṛcch. 3, 11 Śarvilaka has a mythological justification for his acting as a burglar: Droṇa too attacked his foes at night! Kāl. Ragh. 16, 22 the presiding deity of Ayodhyā comes to Kuśa and presses him to come back to her: *just as* (*yathā*) *your father* (Rāma), *having given up the human form ... assumed once more his* (*own*) *form of the Supreme Soul* (Viṣṇu): "as true as your father ..., do you also..." — In relation with a fable: Pañc. ed Bo. I 315. Aśv., Bc. 8, 8 and 81 compares Buddha's departure with that of Rāma, but here the similes are chiefly ornaments: 8 *purā rathe dāśarather ivāgate.*

§ 46. Not every mythological comparison, however, has the same force. Many of them were, as has been stated above[3], more or less petrified 'typical similes'. Elsewhere mythology was source of images that served to extol, to honour, to praise, to compare with an ideal.[4] Nala and Damayantī enjoy their honeymoon *like Indra and Śacī* (Nala 5, 43); Nala worships the gods *like Yayāti, Nahuṣa's son* (5, 44); cp. ibid. 26, 14: 33; 36; Satyavān is compared with Rantideva Śibi[5], Yayāti, Soma (Sāv. 2, 17) in answer to the question, whether he is liberal, religious etc. See also 7, 1, 47

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[1] See e.g. DIETERICH, Abraxas, p. 136, n. 1.
[2] See e.g. M. MÜLLER, Über die Stilform der altdeutschen Zaubersprüche bis 1300, Diss. Kiel 1901, § 8, especially p. 45.
[3] See §§ 12; 48.
[4] Cp. e.g. VĀMANA, Kāvy. 4, 2, 7a etc.
[5] See also § 13.

(long metre); 2, 35 (l.m.); 3, 15 *kuravaḥ saṃtrasiṣyanti vajrapāṇer ivāsurāḥ*; 6, 4; 7, 6; 52; 14, 48 f.; 60 (l.m.); 19, 6; 26, 67 (l.m.); 4, 13, 13 *yuddham ... ghoraṃ tayos ...* | *... vṛtravāsavayor iva*; 9, 17, 49[1]; 10, 9, 8.

In kāvya-works this kind of simile is well-known; Aśv. S. 1, 61; 62; 6, 49 at the end of a canto; 1, 23–26, in which the poet shows his characteristic aptitude for unnatural redundance by repetition of the same figure. See also Kāl. Urv. 4, 37; 5, 14; Māl. 5, 17 seems to be an example of an ingenious, but artificial use: Agnimitra and his son like Aurva and the waterconsuming fire; cp. also Ragh. 15, 76. Of course these similes often add nothing to the meaning. Ragh. 15, 10; 40. Mere ornament: e.g. Bhār. Kir. 9, 22; 28.

§ 47. Bhāsa, Yaug. 3, 8 Yaugandharāyana makes the solemn statement: *if the king does not carry her off, like Arjuna Subhadrā, or an elephant a lotus plant, my name is not Y.*, a simile borrowed from ancient history, and another taken from nature have to strengthen Y.'s statement. In solemn declarations similes may be almost comparable with the contents of *yathā*-sentences in adjurations and the like. Cp. e.g. Nala 5, 17 ff.: *vacasā manasā caiva yathā nāticarāmy aham* | *tena satyena vibudhās tam eva pradiśantu me*; 11, 38 *yathāham ... tathāyaṃ patatām ...*; Rām. 7, 97, 13 ff.; Kāl. Ragh. 15, 81. A simile is used more than once in the form of an oath: Homer, Il. 3, 295 ff. wine is poured out and the gods are invoked: *ὁππότεροι πρότεροι ὑπὲρ ὅρκια πημήνειαν* | *ὧδέ σφ' ἐγκέφαλος χαμάδις ῥέοι ὡς ὅδε οἶνος*, and with the Romans Liv. 1, 24, 8 *Iuppiter populum Romanum sic ferito, ut ego hunc porcum hic hodie feriam ...*[2]; see also Polybius 3, 25, 6 ff. ... *ἐγὼ μόνος ἐκπέσοιμι οὕτως ὡς ὅδε λίθος νῦν.*[3] The Bataks sometimes take an oath over the dead body of a frog; the perjurer will be crushed like that animal. We might compare maledictions with nothing but words, such as: ... *mögen sie wie dürres Kraut in Flammen lodern! mögen sie wie das Gras im Garten*

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[1] Cp. C. R. LANMAN, Sanskrit diction as affected by the interests of herdsman, priest, and gambler, JAOS. 20, p. 12 sqq.

[2] As for the oath see e.g. R. HIRZEL, Der Eid, Leipzig 1902; HASTINGS' Encyclopaedia of Religion and Ethics ssvv. Oath, Ordeal; SCHRADER-NEHRING, Reallexikon der indogermanischen Altertumskunde I, pp. 226ff.

[3] Quoted in full by SCHRADER-NEHRING, p. 229.

verdorren! (from an Italian popular song)[1]. The blind man whose son has been killed by Daśaratha, curses him: *yathāhaṃ bhos tvam apy evaṃ putraśokād vipatsyase* (Bhāsa. Pratim. 6. 15; cp. Rām. 2, 64, 53 ff.), just as the maid, whose beloved had been murdered by her brothers, calls down the curse upon them: *may you all be unhappy in marriage*[2]. Mbh. 1, 118, 33. This sort of simile has a firm foundation in the human soul. In the same manner in the blessing at the end of a drama: Bhāsa, Pratim. 7, 15 *yathā rāmaś ca jānakyā bandhubhiś ca samāgataḥ | tathā lakṣmyā samāyukto rājā bhūmiṃ praśāstu naḥ*. I refer also to the employment of a *yathā*-sentence Nala 21, 8 *yathāsau rathanirghoṣaḥ ... | mamāhlādayate ceto Nala eṣa ...* In a confirmation of someone's words Nala 2, 18; cp. 17, 16; Mbh. 7, 3, 19; Sāv. 6, 10; 14 (Mbh. 3, 298, 10; 14); Rām. 4, 14, 15 f.; 2, 64, 40.

In uttering wise words or wisdom, gained in life, or experience, similes are occasionally used. Bhāsa, Cār. 1, 2 + the Jester says (pr.) *the young days of a house are like those of a man, subject to various circumstances, the ruin of your wealth ... lends a charm to your ... poverty like that of the moon when it loses all its light in the dark fortnight*. Manu 2, 112 *dharmārthau yatra na syātām ... | tatra vidyā na vaktavyā śubhaṃ bījam ivoṣare*; 2, 94; 8, 95; 3, 179 *perish like ... unburnt clay in water*. Pañc. I, 135 + (NS.[3], 1925, p. 21) *phalenaiva jñāsyasi*, very concise: "you shall know (him like a tree) by its fruit"; Nītiv. 72, 1 *rely upon officials is to be compared to appointing cats to watch over the milk*. Compare also Kāl. Ragh. 2, 34[3]; 5, 54[3].

§ 48. Now, we ought not to lose sight of the fact that these 'images' too are not always vivid ones. With regard to phenomena in languages that do not completely live for us we run the risk that we wish to understand the image too much to the letter. Once created and used frequently in every-day parlance similes as well as other 'images' are subject to wear and tear: they are apt to lose their character as images. So long as the speakers of the language are aware of the fact that they are speaking in

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[1] BÖCKEL, o.c., p. 302, who quotes LIZIO-BRUNO, Canti pop. delle Isole Eolie, nr. 97; p. 229.

[2] BÖCKEL, o.c., p. 301, who quotes CHILD, English and Scottish popular ballads, III, 166.

[3] See § 58 in fine.

images, and so long as their 'Gefühlswert' is different from the logical-intellectual expressions, so long frequent expressions such as neth. *ik ben hier als een kat in een vreemd pakhuis*, engl. *I feel like a fish out of water* must be called 'similes'. But in the same way as in colloquial speech words and combinations of words expressing an affirmation or a negation are subject to lose their expressivity and must be renewed at intervals (cp. neth. *hij is erg rijk*: *hij is verschrikkelijk rijk*, but in the long run *verschrikkelijk* becomes merely an equivalent to *erg*, and then other terms are introduced, e.g. *hij is vies rijk* and the like), and in the same way as also the degrees of comparison are apt to become worthless[1], even so the frequent expressions which originally were real similes too used to lose their force and often become similes only in their outward appearance. And even when they possess in that very form a certain 'Gefühlswert' and may belong to a certain group of speakers or to the speech of a special community or to familiar speech or the like, nevertheless the image has receded into the back-ground. When neither the speaker nor the listener 'see' or imagine the image before them, expressions such as neth. *wees er bij als de kippen*, engl. *to tremble like an aspen-leaf*; fr. *pleurer comme un veau*, *dormir comme une marmotte*, or with the natives of Flores *he is as ugly as a monkey*, are no longer real similes. This kind of expressions has become 'assez vite un moyen expressif parce qu'imagé, de marquer que la qualité observée dans un objet ou un être y existe à un degré éminent"[2]. They are apt to become petrified, they become clichés, standing phrases: people that use them often do not borrow from their own experience, but 'live on' the experience of their ancestors[3]. Thus these similes pass into the general language[4]. As the proverb is a form of 'primitive Ökonomie der Lebenserfahrung'[5], so by using petrified similes we ourselves may save brain-labour in speaking. When I wish to say to somebody, that he has to go quickly, and the adverbs neth. *snel* and *vlug* ("quickly") do not

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[1] See W. Havers, Handbuch der erklärenden Syntax, p. 161.
[2] Ferd. Brunot, La pensée et la langue[3], Paris 1936, p. 692.
[3] For the predilection for standing phrases etc. in the 'Volkssprache' see Fr. Maurer, in Hessische Blätter für Volkskunde 26 (1927), p. 165.
[4] See also Van der Meulen, o.c., p. 15.
[5] R. M. Meyer, Deutsche Stilistik, p. 145.

seem to me to be adapted, then the *haas* ("hare"), *hazewind* ("greyhound"), *bliksem* ("lightning") will render me good services in a petrified simile.[1] Also will do 'proverbial similes'.

Ath. V. 11, 2, 13, it reads *paścād anuprayuṅkṣe taṃ viddhasya padanīr iva*, translated by Whitney-Lanman[2]: "him from behind thou pursuest, like the tracker (?) of one that is pierced"; they compare 10, 1, 26 b "lead, as it were, the track of one stabbed". *viddhasyeva padaṃ naya*, where[3] they remark "'lead' ... appears to be used in the sense of 'follow'; the 'track' is doubtless that of the maker"; ad 11, 2, 13 they rightly remark that the expression is apparently a familiar or proverbial one. Indeed it occurs also in Manu, 8, 44 in a more extended form: *yathā nayaty asṛkpātair mṛgasya mṛgayuḥ padam*, *as a hunter follows the track of a (wounded) deer by the drops of blood*; LANMAN[4] also refers to Dhammapada vss. 179 f. — A daughter is a deposit guarded by the father to be made over to her husband: see e.g. Mbh. 1, 157, 35 *bhartur arthāya nikṣiptāṃ nyāsaṃ dhātrā mahātmanā*; in the same way a kingdom may be compared with a deposit: Kāl. Ragh. 12, 18; Śak., 4, 22 by the skill of the poet the idea is revived: having sent her (viz. Ś.) to her husband, Kaśyapa says: *my soul is now serene*, *pratyarpitanyāsa iva*, "as it is when a deposit is returned."

The venerable character of a proverb or adage may be accentuated by parallelism, responsio, rhyme etc.[5]: Bhāsa, Pratim. 3, 23 *gopahīnā yathā gāvo vilayaṃ yānty apālitāḥ | evaṃ nṛpatihīnā hi vilayaṃ yānti vai prajāḥ*, a frequent comparison, "a people without a king is like cows without a herdsman," couched in the well-known long-winded form[6]. — Kāl., Māl. 2, 7 *even a stupid person becomes clever by association with the learned, as turbid water is made clear by contact with the fruit of the mud-destroying plant*; the *paṅkachid* is a tree whose fruit is used for clearing turbid water. Here the simile expresses experience perhaps still familiar to the poet's readers. Harṣa, Nāg. 5, 24 *the sin lost in goodness like a small particle of salt in ... a great lake*; individual exaggeration

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[1] For 'images' in usage with Buddhists, M. WINTERNITZ, Geschichte der Indischen Litteratur, II, pp. 57ff.

[2] O.c., p. 622.

[3] O.c., p. 566.

[4] O.c., p. 622.

[5] See my Stilistische Studie ..., p. 19.

[6] See § 55.

of *like salt in water.*[1] Kāl. Māl., 1, 8 the minister says: *Your Majesty says what is in keeping with the teaching of the Śāstras, for an enemy who has lately assumed the reins of government ... is very easy to extirpate, like a tree that has been planted newly*; this 'simile' has been elaborated by means of the explanation *prakṛtiṣv arūḍhamūlatvāt*[2], "inasmuch as it (viz. the tree) has not taken firm root" and, referring to the enemy, "inasmuch as he has not yet gained a firm hold on the affections of his subjects"; besides, the wording of the verse is too careful and 'poetical' to be spontaneous speech.

It is worthy of note that an adage that has to prove the truth of a remark etc. has its natural place after that remark. Having noticed or determined a fact, we are apt to use it in a wider sense, to give a greater coherence to it. One way of doing this consists in formulating a general thought, but when we avoid thinking abstractly, it stands to reason that we prefer to use a concrete image instead of a general thought. Thus Bhāsa, Vās. 1, 4: formerly you obtained every desire, in the future it will be so once more: *the worldly fortunes revolve ... like the spokes in a wheel.*

Now and then a comparison has been borrowed from a fable: Mṛcch. 1, 16 + (Vid., pr.)[3], or from a story: Mbh. 13, 70, 31. This phenomenon also occurs in the case of other peoples.

§ 49. Human speech does not only serve to betray feelings and sensations and to express wishes, desires and the like, it has also another very important task: it has to be a vehicle of ideas and thoughts[4]. It is old wisdom that often a mixture of 'Anschaulichkeit' and abstract wording, interlarded with examples and similes, is the best method to explain more or less difficult things to a greater public. Pope Gregory the Great said with good reason that the mind of the hearers is often more struck by examples and stories about events in former times than by mere words. This word has been practiced by many a missionary and popular teacher[5]. Several authors have a special liking for similes in order to elucidate abstract ideas. "Während ... bei Schiller der

[1] Cp. ChUp. 6, 13, see § 50, p. 94.
[2] Compare Ragh. 8, 10.
[3] See P. Regnaud, Le Chariot de terre cuite, Paris 1876, a.l.; Vogel, o.c., a.l.
[4] See e.g. Fr. Paulhan, La double fonction du langage, Paris 1929.
[5] E.g. in Africa, C. Meinhof, o.c., p. 147.

Vergleich außer der Verdeutlichung dem sittlichen Pathos und dem Aufschwung ins Erhabene dient, ist er bei Lessing lediglich Mittel, und zwar oft und gern benutztes Mittel, Begriffe zu klären und zu verdeutlichen"[1]. Authors of scientific works, who, in the main, strive after abstract speech and avoid images, at intervals use comparisons to set forth difficult argumentations or to throw light upon unknown facts in concise form: thus when they compare the working of magic power with electricity or Indian history and historical personages with European history and persons: the Indian Tacitus, Nero, Philip II[2].

The Indians too knew from olden times that good but difficult lessons may be made interesting and intelligible by telling fables and parables and that short similes, drawn from the natural scenes and from every day life, and other suchlike expressions are capable of calling up in the memory familiar facts and events that may elucidate the subject matter of the teaching. They knew that these similes throw light on that matter by way of analogy. It must be added here that they are not only invented by teachers, but that a number of them is founded on popular wisdom (e.g. Mbh. 12, 316, 19 f.), on popular beliefs and institutions and on folk-ethics, e.g. the simile "which compares treachery to a friend with lopping off the branch that gives you shade."[3] It is true that a good deal of these similes have an aesthetic effect too, that for instance the Buddhist parables and similes possess a "perennial charm which has won for the teachings of Gotama the Buddha their age-long hold over all the countries of their adoption."[4] It is even true that for us these comparisons from the aesthetic standpoint are not less fascinating than from their didactic point of view. But it is true just as well that the teachers and authors did not produce them with a view to creating things of beauty, — leaving out of the question a number of exceptions in certain texts.

As early as the Ath. V. there seems to exist an instance: 12, 4

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[1] W. Schneider, Ausdruckswerte der deutschen Sprache, 1931, p. 74.

[2] See H. Goetz, Epochen der indischen Kultur, Leipzig 1929. Omnis comparatio claudicat! — The remarks of K. O. Erdmann, Die Bedeutung des Wortes[3], 1922, pp. 196ff., are worth reading.

[3] Mrs. Rhys-Davids, Buddhist parables and similes, The Open Court, Sept. 1908, p. 531.

[4] Idem, p. 524.

14 I *like a deposited treasure* (śevadhi-), so is the cow of the Brahmans. As for the comparisons in the Taittirīya-Saṃhitā I can make use of the collection of the material made by KEITH in the introduction of his translation of this text[1]. In this work 'all higher qualities of style' are missing, KEITH observes, "there is no trace of humour or pathos ... The aridity of constant quibbles and meaningless explanations is relieved only by occasional, and always very brief, references to real life." In two parts of the Brāhmaṇa, however, the similes are more frequent, viz. in V, the Agnicayana, and in VII, 5 the Gavām ayana. 5, 3, 10, 1 a familiar, at least well-known, every-day affair is used to set forth a part of the ritual: *yat saṃyānīr upadadhāti yathāpsu nāvā saṃyāty evam evaitābhir yajamāna imāṃ lokānt saṃ yāti*, ... "like a person who takes to the water in a boat, even so with these the sacrificer goes to these worlds", an image frequently found in these texts. 6, 4, 11, 3 *yat tūṣṇīṃ pūrve grahā gṛhyante yathā tsārīyati ma ākha iyati nāparātsyāmīty upāvasṛjaty evam eva tad*, "that the former cups are drawn silently, that is as when he (the hunter) lets go (his arrow, thinking) so far off is my mark ...", according to KEITH[2] the use of gesture in the teaching of the text, a fact proved beyond doubt by such passages as 5, 4, 3, 3; 4. By the side of this hunter's act (see also 5, 4, 10, 5 the awakening of a sleeping tiger), we find 7, 5, 3, 2 a comparison with *yathā—tādṛk tat* borrowed from navigation: bṛhat and rathantara are like a boat on the shoreless ocean: *yathā madhye samudrasya plavam anvarjeyus tādṛk tat*[3], with repetition of the verb. More concise is also 5, 4, 10, 2 *yāvān evāgnis taṃ yunakti yathānasi yukta ādhīyata evam eva tat*, "he yokes the fire in its whole extent; that is as when something is placed on a yoked cart"; 7, 2, 2, 3 *yathā dugdhām upasīdaty evam uttamam ahaḥ syāt*, "as when a man sits down to a cow that has already been milked", 5, 5, 7, 4 *sa yathā vyāghraḥ kruddhas tiṣṭhaty evaṃ vaiṣa etarhi*. The parallelism is noteworthy, e.g. 7, 5, 9, 2 *yathā bandhān mumucānā utkrodaṃ kurvata evam eva tad yajamānā utkrodam kurvata.*

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1 A. B. KEITH, The Veda of the Black Yajus School ... (Harvard Or. Ser. 18, 1914), pp. CLVIIIf.
2 O.c., p. CLVIII.
3 Cp. Jaim. Br. no 113, the whole passage CALAND's translation (J. B. in Auswahl, Akad. v. Wetensch. Amsterdam, 1919), p. 126.

Less pronounced 7, 5, 6, 2 *yathā dṛtir upanaddho vipataty evaṃ saṃvatsaro vi pated*[1]; 7, 5, 8, 5 (the flying upwards of a bird).

Although the similes to be gathered from the Aitareya Brāhmaṇa are few in number[2], I am able to quote some fine instances of a didactic nature. 6, 35, 11 *yathā ha vā idam ano 'purogavaṃ riṣyaty evaṃ haiva yajño 'dakṣiṇo riṣyati*, "as in this world a waggon without a leader comes to grief, so a sacrifice without a fee given to the priests comes to grief"; it is noteworthy that the preceding words ***dakṣiṇā vai yajñānām*** *purogavī* contain an equalization: "the fee is the leader of the sacrifices", so, in the comparison it is not a fee that is compared with the leader of a waggon, but a leader of a sacrifice who is compared with an ordinary leader. Elsewhere too similes go side by side with equalizations, see 6, 9, 7 *yajamānam ... garbham bhūtam*: 6, 31, 2 *sa yathā garbho yonyām antar evaṃ sambhavañ chete*. 6, 21, 10 we find two similes in a less pronounced parallelism (opt.: indic.): the sailing in a ship: the celebrating of certain sacrifices; ship: *triṣṭubhaḥ*; but 6, 6, 6, the verses are ships that lead to heaven (see also 7, 13, 6). With *yathā* — *tādṛk tat*: 6, 23, 8. Shorter similes: 6, 18, 11; 21, 14 *indram evaitābhir nihvayante yatha ṛṣabhaṃ vāśitāyai*, "Indra they summon, as a bull calls to a cow", in 22, 9 in a more extended form: *yatha ṛṣabho vāśitāṃ yathā vā gauḥ prajñātaṃ goṣṭham evaṃ haiṣām Indro yajñam aiva gachati*; here of course the character of the simile is not only didactic, but also emotional. See also 6, 3, 1; 7, 26, 5 (2 ×).

In other Brāhmaṇas too similes referring to events in everyday life play the part of elucidating, nay, conclusive arguments. See for instance Jaim. Br. no. 164[3]; no 34 end "as if one should fall in a hole": *yat pade antarāvānyād yathā kartaṃ patet tādṛk tat*; no 88 as live coals poured out into a vessel. The same thing occurs more than once: a bag of leather: no 130 beg.; 164 (3 ×); images borrowed from travelling (see above) no 168, etc. — See also no 4; 103 beg.; 130; 220. — From nature and hunting: no

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[1] See KEITH, o.c., p. 623, n. 4.
[2] See also H. OLDENBERG, Zur Geschichte der altindischen Prosa, Abh. Ges. d. Wiss. zu Göttingen, Ph. hist. Kl., N.F. XVI, 6, 1917, p. 19; A. B. KEITH, Rigveda Brahmanas (Harvard Or. Ser., 25, 1920), p. 97.
[3] CALAND's translation (Das J.-B. in Auswahl), p. 212 top.

164 (p. 213) *the sacrifice is like a hare, yo vai śasam utsargaṃ lipsate, nainaṃ sa gṛhṇāti* etc.[1] Borrowed from 'technics': no 112; 131; 140; 168; 179. No 117: *like a husband visiting his wives, so the sun visits the quarters of the sky every one in its turn*[2]; the comparison elucidates and places the sphere on a human plane. No 88 end we find a concrete image to make clear a metaphor[3]: *as on a mountain a light shines, so it 'shines' for him ... who knows thus.* That both teachers and hearers were aware of the fact that similes are capable of giving instruction appears from the interesting no 168, where Ahīna teaches his sons; they say that he teaches, so to speak, in an unintelligible way (*parokṣeṇeva*), and they add: *tathā no 'nuśādhi yathedaṃ vijānīyāmeti*, "instruct us in such a manner that we may understand it". Thereupon he elucidates the matter he has already communicated and adds to his explanations a number of similes[4].

Sometimes 'objective teaching' was appreciated: no 90 tries to solve a theological riddle in this way. One day, when the Kurus and the Pañcālas were discussing a 'riddle from the Veda' (*brahmodya-*), they saw a dog, which was lying down, rolled up. They said: "in this (dog), indeed, must lie for us the decision". Now the P. asked the K.: "what of him resembles the sacrifice?" (*kim asya yajñasyeveti*), etc.[5]

§ 50. It is almost superfluous to say that the Upaniṣads contain many instances of elucidating and didactic similes[6]: a good many of them are known even to many people who are not able to read the original texts. Ātman has entered this world *like a razor placed in a razor-case* or *like visvaṃbhara* (a certain animal?[7]) *in its dwelling* (BĀU. 1, 4, 7); *as all the spokes are fastened in the nave*[8] *and the circumference of the wheel, so all beings, all gods etc. are fastened in that ātman* (id. 2, 5, 15); *as the spider proceeds, along with its web, as little sparks proceed from fire, so from that ātman*

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[1] See CALAND, p. 213.
[2] See the entire passage, CALAND, pp. 130–132.
[3] See § 62, p. 114.
[4] See CALAND's translation, pp. 222ff.
[5] See CALAND's translation, p. 100.
[6] See KEITH, The Religion and Philosophy of the Veda and Upanishads, p. 506.
[7] See e.g. SENART, in his translation, Paris 1934, p. 11.
[8] See also ChU. 7, 15, 1.

all organs etc. proceed (id. 2, 1, 20); *the world comes forth from ātman as the sound from the drum, when it is beaten or from the conch-shell, when it is blown*[1].

Most of the similes to be found in these texts belong to this kind, although now and then also quite natural expressions make clear to us that not only difficult lessons and doctrines, but also simpler things are explained by means of a simile, see e.g. ChU. 5, 1, 8[2], — and, on the other hand, human feelings and magic seem to play a part too: ChU. 1, 2, 7 f. *the asuras approached it and were destroyed as is a clod of clay struck against a rock.* (repeated), *so he will perish who* ... Most of these elucidating similes are rather concise: ChU. 1, 4, 3 *as one discovers a fish in water. so* ...; 2, 23, 4; 4, 1, 4; 14, 3; 5, 24, 1; 7, 3, 1; 8, 6, 2; 8, 12, 3.

Somewhat longer is ChU. 4, 17, 7f. *tad yathā lavaṇena suvarṇaṃ sandadhyāt suvarṇena rajataṃ rajatena trapu ... evam eṣāṃ lokānām āsāṃ devatānām ... vīryeṇa yajñasya viriṣṭaṃ sandadhāti*; see also 6, 7, 3 and 5 f.; 6, 8, 2; 6, 9, 1 f. (2 × *yathā — evam*). The most extended simile in ChU. is 6, 14, 1f.: *as a man with his eyes bandaged is carried away from Gandhāra and left in a lonely place ... and thereupon a person unties the bandage and says: This is the way to G. ... and that man ... reaches G. at last, so a man who has a guru* etc. As has been noticed by OLDENBERG[3] this simile is almost a short narration, but the outward appearance of a comparison *yathā, yathā, yathā — evam eva* has been maintained. „Eigentliche Erzählungen, die sich zu einer wenn auch mäßigen Länge ausdehnen, wie in den buddhistischen Texten oder dem Neuen Testament, finden sich unter den Gleichnissen der Upanishaden kaum. Den literarischen Gewohnheiten dieses Altertums war es offenbar noch fremd, ein bloßes Gleichnis zu solcher Dimension und solcher Selbständigkeit anwachsen zu lassen."[4] To my mind, OLDENBERG says with good reason[5] that „die Gleichnisse ... gewiß ... der Verkündigung vom All-Einen nicht allein als

[1] See H. OLDENBERG, Die Lehre der Upanishaden und die Anfänge des Buddhismus[2], Göttingen 1923, p. 71.

[2] Cp. §§ 1ff.

[3] OLDENBERG, Die Lehre der Upanishaden, p. 159, n. 3. See also further on, Mbh. 12, 262, 22f.

[4] OLDENBERG, o.c., p. 159, whose remarks pp. 157ff. are worth reading.

[5] O.c., p. 157.

Schmuck (dienten), sondern auch die Bestimmung (hatten), die Überzeugungskracht der Rede zu verstärken ..., instead of "auch", however, I should like to read "in erster Linie"[1]. Lastly, I recall to mind the interesting passage ChU. 6, 13, where Śvetaketu has to immerse salt in water and the dissolving of the salt leads to a discussion: the well-known simile BĀU. 2, 4, 12 in a dramatic form[2]. This 'Inszenierung von Gleichnissen'[3] is found also in Buddhist texts[4]; it is teaching by illustration.

§ 51. It is, indeed, a well-known fact that Buddhist literature contains many similes and parables, fables and narratives, between which no hard and fast line is to be drawn. And this fact is in concert with what might have been expected: in the first centuries of its being this literature existed and grew principally in the mouths and ears of teachers and listeners and in the memories of its compilers[5]. "I have made a simile for you that you may understand what I mean", "by means of a simile many a wise man understands the meaning of the argumentation" are sayings of the Buddha, who was perfectly acquainted with the fact that hearts and minds of his hearers were much more pervious to his teachings when they were couched in images and similes than to logical demonstrations.

For lack of space I must confine myself to referring in the main to the books and papers quoted in the note; I only wish to emphasize the fact that very often these Buddhist similes are broadly elaborated and made into real parables, told in a lively and illustrative way and are more than once couched in the form of dialogue. Not natural, but artificial is for instance Vinayapiṭaka, Cull. 9, 1, 3 f., where we find an eightfold and carefully elaborated

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[1] See also OLDENBERG, Buddha, 1921, p. 36: "Immer neue poetische Wendungen werden versucht, immer neue Gleichnisse ersonnen, das Rätsel des Ātman zu deuten."

[2] Cp. Maitry Up. 6, 35; 7, 11.

[3] OLDENBERG, p. 159, n. 2.

[4] Cp. e.g. Saṃyutta Nikāya, V, p. 437 f.

[5] For similes and parables in Buddhist literature, see Mrs. RHYS-DAVIDS, Similes in the Nikāyas, a classified index, Journal of the Pālī Text Society, 1906–1907, pp. 52 sqq.; with addenda, Ibidem 1908, pp. 180 sqq.; idem, Buddhist parables and similes, The Open Court, Chicago, 22 (9), Sept. 1908, pp. 522 ff.; H. OLDENBERG, Buddha, passim, especially pp. 215ff.; M. WINTERNITZ, Geschichte der Indischen Litteratur II, passim.

comparison between the eight properties of the ocean with those of the Buddhist doctrine and order: *as the ocean has only one taste, viz. the taste of salt, thus our religion has only one taste, the taste of final emancipation*, etc. It goes without saying that in Buddhist similes too nature plays an important part: it may be seen from the texts, "how naturally the imagery used by him (viz. Buddha) springs from the scenes that will have met his eye"[1]: the monk who has subdued his senses sits down *like a lion in its den*; the wise man is *like a firm rock* or *like an elephant*, etc. etc. But now and then we meet with 'figures' that do not belong to spontaneous speech: e.g. an abundance of similes such as in Therīg. 112 ff. From the Dhammapada, where many instances of various kinds of similes are to be found (cp. e.g. 81 *as a solid rock is not shaken by the wind, wise people do not falter amidst blame and praise;* 91 *like swans having left their lake, they leave hearth and home;* 334 *the thirst of a thoughtless man grows like a creeper; he runs from life to life, like a monkey which seeks fruit in the forest*) I quote as a 'didactic' simile 338 *as a tree ... is firm so long as its root is unhurt and grows again, so, unless the feeders of thirst are destroyed this pain (of life) will return ...* . In the same way in other Buddhistic works the subject-matter is made clear, lively and intelligible by similes, parables in the outward appearance of narrations; more than once they are elaborated very broadly. But WINTERNITZ is in the right, when, in reference to the Saddharmapuṇḍarīka, he says[2]: "Noch schöner wären alle diese Gleichnisse, wenn sie nicht mit solcher Breite und Weitschweifigkeit ausgeführt wären", as for instance the parable of the man, blind-born.[3] In the Milindapañha, especially in the second book, many elucidating similes are to be found. In the second part of the work, however, they have a highly artificial character: the greater part of the fifth book is one long and elaborated simile: Buddha who has founded his religion is compared to an architect who builds up a city.

That orthodox philosophy[4] and the Jainas too did not despise to elucidate their texts with similes has already been set forth

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[1] Mrs. RHYS DAVIDS, Open Court, p. 527.
[2] WINTERNITZ, o.c., p. 234.
[3] See, in KERN's translation, p. 129.
[4] I refer to R. GARBE, Die Sâṃkhya-Philosophie[2], 1917, pp. 220ff.

sufficiently by others[1]. Now, although similes may be acceptable and appreciated expedients in explaining instructional subject matter, it stands to reason that, on the other hand, too great a number of images will often be detrimental to an exact intellectual understanding. People that try to understand the truth intuitively, however, like to make use of them all the same. In this manner the 'didactic' simile more than once develops into a vague and symbolic expression that may be more or less poetical. Then a simile has to bridge a cleft in the logical reasoning. Ingeniousness and poetical skill obtain superiority over the true and enlightening naturalness of the older instances.[2]

§ 52. I must change the subject. We are not surprised to see that also the authors of Dharmaśāstras and the like occasionally make use of such similes. See e.g. Vas. Dh. ś. 8, 14–16; Manu, 7, 105: *a king has to secure 'the members of his government' as the tortoise hides its limbs* (= Mbh. 12, 83, 49; 140, 24); 2, 88 *a wise man should keep his organs in check ... like a charioteer his horses*; 2, 99 *a man's prajñā slips away just as the water (flows) through the one (open) foot of the bag* (of a water-carrier)[3]. These *iva*-similes, however, can from another point of view be counted among other 'groups': typical, proverbial, 'anschaulich', intensifying. Likewise in the Mbh.[4], e.g. 12, 215, 24 ... *śanair agnim ivendhayet | jñānānvitam*, "gradually like a fire one should inflame him who is accompanied by knowledge." Some of these short similes are perhaps a concise form of a more complete one: cp. 14, 19, 12 *śanair nirvāṇam āpnoti | nirindhana ivānalaḥ*.[5] But undoubtedly to the 'didactical similes' (with *yathā* — *tathā*) belong e.g. BhG. 2, 22, with repetition of the same words: *vāsāṃsi jīrṇāni yathā vihāya | navāni gṛhṇāti naro 'parāṇi | tathā śarīrāṇi vihāya jīrṇāny anyāni saṃyāti navāni dehī*; rhymed 12, 216, 6 *lohayuktaṃ yathā hema vipakvaṃ na virājate | tathāpakvakaṣāyākhyaṃ vijñānaṃ na prakāśate*, one of those images, the demonstrative force of which cannot but be understood intuitively. Sometimes

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[1] E.g. WINTERNITZ, o.c., II, p. 297.
[2] See also OLDENBERG, Die Lehre der Upanishaden ..., pp. 178–223. Die Anfänge des Sāṃkhyasystems.
[3] See BÜHLER's translation, SBE. vol. 25, p. 48, note.
[4] I refer to O. STRAUSS, Ethische Probleme aus dem M., Estratto dal Giornale della Società Asiatica Italiana, 24 (1911), p. 202 (10).
[5] A usual image, see also e.g., Aśv. S. 14, 8.

we meet with a complete simile, whereas elsewhere the same or a similar idea is expressed by a short saying. e.g. 12, 214, 21 *payasy antarhitaṃ sarpir yadvan nirmathyate khajaiḥ | śukraṃ nirmathyate tadvad dehasaṃkalpajaiḥ khajaiḥ*, cp. 318, 33; 247, 15. At the same time plastic e.g. BhG. 2, 70 with poetical wording: *āpūryamāṇam acalapratiṣṭhaṃ | samudram āpaḥ praviśanti yadvat | tadvat kāmā yaṃ praviśanti sarve | sa śāntim āpnoti na kāmakāmī*. A longer *yathā*-protasis occurs e.g. 12, 174, 15, the same subject in a still longer form 12, 262, 22 f., almost a short narrative[1]. — In Purāṇa's: Mārk. 11, 6; cp. also 68, 22 f.

When we peruse some kāvya-poems we find instances as well. Aśv., in his Saund., has a predilection for them, which is quite comprehensible from the character of the work. With *iva* e.g. Saund. 14, 7; 8; 15 *food supports the body, like a prop a ramshackle dwelling that is about to collapse*; 39; 47; 48. Two illustrating *iva*-sentences: S. 14, 36. With responsio: 14, 38. A *yathā*-protasis, followed by *tadvat* —, instructing with an example: S. 11, 24 *yathāsanārthaṃ skandhena kaścid gurvīṃ śilāṃ vahet | tadvat tvam api ...*; 25; 27; 29 *like a man who looking for honey, overlooks the precipice*, to which the narrative Mbh. 5, 64, 16 ff. is to be compared, and also Mbh. 12, 309, 7 *madhu paśyasi durbuddhe prapātaṃ nānupaśyasi*, from which it appears that the simile was a familiar one[2]; 14, 11; 12[3]; more extended 11, 60; two *yathā*-sentences, followed by *tadvat*, with some responsio, S. 13, 4–6, a construction which in this form is only possible in careful speech. With *yathā* — *tathā* S. 11, 26; 28; 59; longer 14, 18 f.

That the poet may employ this figure to deepen and vary the thought, we see Bc. 6, 41 f.: 44 *svajanaṃ yady api snehān na tyajeyaṃ mumukṣayā | mṛtyur ... saṃtyājayiṣyati*, 46 *vāsavṛkṣe samāgamya vigacchanti yathāṇḍajāḥ | niyataṃ viprayogāntas tathā bhūtasamāgamaḥ*, here the image explains the thought which is kept on a general plane: death will separate all men from one another; in 47 another example is added: *sametya ca yathā bhūyo vyapayānti valāhakāḥ | saṃyogo viprayogaś ca tathā me prāṇināṃ mataḥ*; this addition is meant to show that all things in the world

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[1] See above, p. 93 à propos of ChU. 6, 14, 1f.
[2] Johnston noted it nine times in the Mbh., see E. H. Johnston, The Saundarananda ... translated, London 1932, p. 63, note.
[3] See Johnston, o.c., p. 77, note.

are subject to separation, and consequently man too. — Kāl., Śak. 2, 9 ÷, after a lyrical strophe said by the king the vidūṣaka intends to explain his conduct to him; he uses an image borrowed from his own sphere of interest: (pr.) *just as one that has lost relish for dates may have a desire for tamarind, so is this longing of yours, who are scorning the beautiful ladies (of your palace)*; here this kind of simile has been adapted in a skilful manner to the context and to its character as a part of a stage-play. Quite natural in itself, but, of course, clothed and expressed in 'poetical' language is Urv. 4. 33, where Purūravas, seeing an antelope, asks it, if it has seen Urvaśī and for the sake of clearness, he adds: *she glances as gracefully as your mate does with her large eyes*[1]. An added explanation, Śak. 7, 31. A substantiating example: Bhār. Kir. 11. 55.

§ 53. As I have already remarked above[2], now and then a simile is a strengthening addition. It may act as an example with intensifying function. AV. 9, 2, 6 e.g. we find such a simile, which, moreover, builds on upon a popular image: *with the strength of Kāma ... I thrust forth my rivals, as a skilful śambin-* (punter?[3]) *a boat on the water*. AV. 11, 4, 19 the simile is a repetition and at the same time an enlargement of the preceding verse: (18) *to him who knows this ... all shall pay tribute ...*, (19) *as ... all ... are tribute-bearers to thee, so shall they bring t. to him ...* (*yathā — evā*).

It is, however, often not easy to say, whether the presence of such a simile has been brought about by a tendency to intensify, or by a longing for a pleasant association, which makes the mind of hearers and readers linger and dwell on the subject[4]. Nala 11, 36 *sa tu pāpamatiḥ kṣudraḥ pradharṣayitum āturaḥ | durdharṣāṃ tarkayāmāsa dīptām agniśikhām iva*, in my opinion, the simile, in the first place intensifies, but Mbh. 12, 331, 3 this seems to be certain only in a smaller degree: *rujanti hi śarīrāṇi rogāḥ śārīra-mānasāḥ | sāyakā iva tīkṣṇāgrāḥ prayuktā dṛḍhadhanvibhiḥ*; the two words in d, *p.d.* perhaps betray the desire to amplify, for its

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[1] See also §§ 2; 3.
[2] See § 14.
[3] Cp. WHITNEY-LANMAN, o.c., p. 522.
[4] I refer to the remarks of BETTY HEIMANN, Studien zur Eigenart Indischen Denkens (1930), pp. 17f.

own sake and the pleasure to dwell on the association conjured up by the image. The amplification may be longer: e.g. Mbh. 7. 3, 16 *trāsayiṣyanti ... kurūn ... | samiddho 'gnir yathā vīra mahājvālo drumān dahet.* Here one has a still greater right to expect the longing of dwelling on the association which has been conjured up. See also Mbh. 7, 16, 3 *tasya dīptā mahābāṇā viniśceruḥ sahasraśaḥ | bhānor iva mahārāja gharmakāle marīcayaḥ*; 54 (end of an adhyāya). Now and then the simile is a complete 'picture' showing many detailed associations with that which has been compared. e.g. 4, 13, 10 *tāv ubhau sumahotsāhāv ubhau tīvraparākramau | mattāv iva mahākāyau vāraṇau saṃnipetatuḥ*; cp. e.g. 7, 14, 61; 25, 48; Bhāsa, Abhiṣ. 6, 11 d. But also a short simile may be capable of making our mind linger: Mbh. 12, 27, 30[1] *saṃyogā viprayogāntā jātānāṃ prāṇināṃ dhruvaṃ | budbudā iva toyeṣu bhavanti na bhavanti ca.*

Amplifications[2] are not rare in the works of Bhāsa: Yaug. 4. 13 ... *bhujagam iva saroṣaṃ dharṣitaṃ cocchritaṃ ca*; 15 with rhyme: *guror avajitaṃ hatvā śāntaṃ drauṇam iva sthitam*; Vāsav. 5, 1 d; Abhiṣ. 2, 8 d. Yaug. 2, 10 *let my people see the king, my enemy, as a captive, 'while anger is within him', like a lion captured for a sacrifice*; here we find an amplification of *as angry as a lion*, and the emotions aroused by the image are quite in concert with the circumstances.

Such a use of similes may give rise to more or less independent amplifications. Rām. 4, 35, 6 ff. Tārā excuses Sugrīva: because of his joy he has not noticed how the time passed: ... *prāptakālaṃ na jānīte*, but here she adds a comparison: *viśvāmitro yathā muniḥ || ghṛtācyāṃ kila saṃsakto daśa varṣāṇi ... | aho 'manyata ... viśvāmitro ... || sa hi prāptaṃ na jānīte kālaṃ ... | v. ... kiṃ punar yaḥ pṛthagjanaḥ*, with the last words she recurs to her subject.

From these and similar examples it becomes clearer to us than from a good many of the other similes discussed so far, that also in Sanskrit literature many similes are of a nature, "daß sie ein Motiv aus der Erzählung ... aufnehmen und in einer andern Sphäre wiederholen, wie im Orchester, wo die Flöte in andrer

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[1] = BÖHTLINGK, Indische Sprüche[2], no. 6625.

[2] See also § 54.

Tonlage ein Motiv wiederholt, das die Violine angab".[1] But similes such as Rām. 4, 35, 6 ff., viz. independent or 'Homeric' similes, are rare in Sanskrit[2]. Mbh. 12, 316, 22 f. we meet with a comparison which occurs not only in Sanskrit literature[3]: *tailapātraṃ yathā pūrṇaṃ karābhyāṃ gṛhya puruṣaḥ | sopānam āruhed bhītas tarjyamāno 'sipāṇibhiḥ | saṃyatātmā bhayāt teṣāṃ na pātrād bindum utsṛjet | tathaivottaram āgamya ekāgramanasas tathā || sthiratvād indriyāṇāṃ tu niścalatvāt tathaiva ca | evaṃ yuktasya tu muner lakṣaṇāny upalakṣayet.* This is an amplification into an independent 'picture' of the elucidating and didactic simile.[4] In a more concise form: 12, 321, 8. Cp. Uttarar. 4, 15.

Mostly the sphere is one with which the hearers are more intimate: animals: Mbh. 7, 14, 67; 15, 31; 18, 26; 21, 2; 22, 14; nature: 7, 15, 26; 35; 36; 16, 4; 10; 21; 30; 20, 57.

§ 54. Of course these similes are at the same time plastic. Not unfrequently such a simile may be said to make the emotions more lasting and intense, to deepen the thoughts that arise in our minds and especially the feelings that are awakened in our hearts. See e.g. BhG. 2, 67 *indriyāṇāṃ hi caratāṃ yan mano 'nuvidhīyate | tad asya harati prajñāṃ vāyur nāvam ivāṃbhasi*; 15, 8. See also e.g. Mbh. 7, 8, 27.

This deepening may of course also be effected by repeating the image and by adding another.[5] Mbh. 7, 5, 8 f. *na vinā nāyakaṃ senā ... tiṣṭhati | āhaveṣu ... netṛhīneva naur jale || yathā hy akarṇadhārā nau rathaś cāsārathir yathā | ... tadvat syād ṛte senāpatiṃ balam.* Or by an amplified repetition of the image: Mbh. 7, 14, 1 f. *vyacarat pṛtanāṃ droṇo dahan kakṣam ivānalaḥ || nirdahantam anīkāni sākṣād agnim ivotthitam | dṛṣṭvā rukmarathaṃ kruddham* ... See also 7, 26, 8 f.[6]

Vālmīki and later poets often make use of this aspect of the simile. See for instance Rām. 4, 24, 16: Sugrīva in despair cries

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[1] H. FRÄNKEL, Die homerischen Gleichnisse, Göttingen, 1921, p. 1.
[2] For the Mbh. see OLDENBERG, Mahabharata, p. 166.
[3] Compare malay *seperti menatang minjak jang penoeh*, "as one carries a bowl full of oil", usually a simile for assiduous care and attention.
[4] See §§ 49ff.
[5] See § 35.
[6] Cp. MEINHOF, Dichtung der Afrikaner, p. 65: *Ich werde angreifen wie ein Löwe, wie der Löwe der die Mädchen verschlingt*; JASTROW, o.c., I, p. 455.

out: *a great distress overwhelms me like rain that falls down in torrents in a deep plain*; here a scene of an inundation-calamity looms up in our minds. Ibid. 18. It is a proof ot the high poetical ability of Kālidāsa that he knows how to exploit the possibilities that lie in this kind of simile. Ragh. 16, 45 *the day of which the heat ... increased and the night attenuated both looked like husband and wife estranged on account of conduct that was offensive to each other, but smitten with remorse afterwards*:[1] 16. 70;[2] a very significant simile is 2, 16[3]. Ragh. 15. 54 Rāma joins the company of Agastya who *met him as the autumnal season the moon*: R. is compared to autumn on account of his amiable qualities[4]: 58 (they) showered presents on Rāma *like clouds that pour down rain-water on the standing crops*; 103; 16, 2; 38; 68; 2, 20; Śak. 3. 11. Hyperbolically: Ragh. 15, 60 Ayodhyā with its four gates: the four-faced Brahmā; 15, 10; 16, 79; cp. Urv. 4. 40. — Kāl. Māl. 3. 4 *the spring ... has made the southern wind, fragrant with mango-blossoms, pass along my body with agreeable touch like the palm of a hand*.

In a more ingenious kind in the fore-part of the verse an introduction to the simile is found: Ragh. 15. 16 *dhūmadhūmro vasāgandhī jvālābabhruśiroruhaḥ kravyādgaṇaparīvāraś citāgnir iva jaṅgamaḥ*; the image is, as it were, a summary at the same time. See also 1, 13. As the poet describes the mental derangement of Purūravas who has lost Urvaśī, he makes him identify a rivulet with her; here the same kind of simile is employed, in a natural and at the same time highly artistic manner: "since this rivulet, having the waves for frowning eye-brows (*taraṅgabhrūbhaṅgā*), the ... birds for the jingling belt etc. moves crookedly ...., I am sure that it is she transformed into a stream" (Urv. 4. 28). Sometimes it may be said that in the image the idea is fully developed: Śak. 7. 15 Duṣyanta, after having seen his son, says: "this boy appears to me to be the seed of a mighty energy", and in the second part of the verse he adds: *remaining like fire, in the condition of a spark waiting for fuel (to blaze up)*; which means: "the noble birth and the excellent character of the boy are apparent; he has only to become full-grown, well-instructed and the like to show all his

[1] See e.g. KALE, The Raghuvaṃśa of Kālidāsa, IV (1930), pp. 158f.
[2] Ibid., p. 164.
[3] See KALE, o.c., I, p. 43.
[4] See also ibid., III, p. 135.

first-rate qualities." Employed in an individual way: Māl. 1, 22 in an aṅkāvatāra (the hinting at the opening lines of the succeeding act at the end of the previous one): *this sound of music of the tambourine is as if it were the sound of my desire* ... In these instances the simile is made in the same mood, leads to deeper understanding of the situation, co-ordinates, expresses poetical imagination.

§ 55. Here there is room for a more systematic, although short, review of the outward appearance of the simile[1], in as far as it fits in with the rest of this treatise.

The *yathā* — *tathā*[2] and *yadvat* — *tadvat*-similes, which, on the whole, are less frequent than the *yathā* — *evā* (*evam*)-similes, show complete similarity or resemblance in manner. See for instance AV. 5, 8, being an incantation against enemies, invoking the assistance of Indra and other gods[3], 5c it reads: ... *be he under your feet, o Indra,* and further: 8 *as I. put U. under his feet, so* (*in the same way*) *I put them down*; here a mythic event is been made active[4]; 3, 9, 1 *yathābhicakra devās tathāpa kṛṇutā punaḥ*[5].

The *yathā* — *evā*[6] (*evam*)-simile seems to express in the first place agreement in essence, which may even develop into complete identity. In this kind of similes, whether they are 'didactic', or 'ritualistic' or used otherwise, the *yathā*-protasis as a rule[7] occupies the first place; the apodosis is usually a complete sentence. In the magical texts of the AV. etc. these similes are found in exactly formulated sentences, being employed consciously to exercise, whether or not in harmony (at least as far as we can prove) with the ritual, an incantating effect; on the one hand an event in cosmic, ritual or divine sphere (in the *yathā*-protasis), on the other the object or aim of the incantation (in the apodosis) are put in parallelism[8]. The verb of the apodosis is generally an imper., sometimes an indic., rarely an optat.; once in a

[1] For the Ṛgveda: OLDENBERG, Rig-Veda Noten, Indices, may be consulted.
[2] *yathā* + opt. is left out of account (AV. 4, 8, 6; 5, 29, 3).
[3] See above, § 44.
[4] See § 45.
[5] For AV. 4, 5, 5, see WHITNEY-LANMAN, o.c., p. 152.
[6] The word *eva* singly AV. 5, 2, 9b = RV. 10, 120, 9b.
[7] Cp. RV. 8, 38, 9.
[8] The texts RV. 5, 78, 7; 8; 8, 47, 17; 10, 60, 8; 9 are magical too, not 'poetical', as HIRZEL, o.c., p. 30, n. 16 says. See also BERGAIGNE, Mél. Rénier, p. 76, n. 1.

way *yathā* is repeated to introduce another upamāna. A social event is found only AV. 6. 46. 3 (= RV. 8. 47. 17, the only passage that occurs also in R.V.; the paying off of a debt), and 6. 70, 1 (gambling-board), and 3 (the parts of a wheel); man 6. 70, 1–3. I shall give some examples: The ritual prescript belonging to AV. 1. 3, viz. Kauś. 25, 10 ff., is also clear enough, although in particulars there are difficulties:[1] against obstruction of urine one has to open the 'way of the urine' (see Kauś. 25, 15 f.) by means of a little metal bar, as appears from Keśava's paddhati. Now, the text to be recited (*abhimantrya*, Keśava) during that act, viz. AV. 1, 3, consists of a five-fold *vidmā śarasya pitaram*, which means: "we know (consequently we possess) the origin (consequently the essence) of the reed"[2], this "implies some primitive form of a fistula urinaria, the *vastiyantra* ... of the later physicians"[3], then a verse (6), in which the urine is commanded to be released: *evā te mūtraṃ mucyatām*, followed by (7): *I split up thy urinator like the dam of a tank* ... and (8) *unobstructed be the orifice of your bladder like [that] of a water-holding sea*, to which, at both times the command *evā te m.m.* (6) is repeated; these similes doubtlessly accompany an act performed with the little metal bar; and in the end (9) *yatheṣukā parāpatad avasṛṣṭādhi dhanvanaḥ evā te mūtraṃ mucyatām*, "as the arrow flew forth, shot off from the bow, — so etc.", here the swiftness of the arrow is to be transferred to the urine, as appears from Kauś. 25, 14, where a 'Vorbildzauber' is prescribed in the ritual: *iṣuṃ visṛjati*. That this arrow should be shot off bhayotpādanāya, "to cause fear", as is the opinion of Dārila[4], seems to me to be only plausible as a reinterpretation.

I beg leave to dwell upon this subject. Not unfrequently in the ritual, as far as we know it, no corresponding acts are prescribed. E.g. 6, 105, consisting of three stanzas, to get rid of cough: *as the mind* (1; *the ... arrow* 2; *the rays of the sun* 3) *flies* (*fly*) *away swiftly, so do you, o cough, fly forth* ... It does not appear from Kauś. 31, 27 and 28, 15 f. that the said acts were performed as 'Vorbild-

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[1] See CALAND, ad Kauś. p. 69, n. 7 (Altindisches Zauberritual, Verh. Kon. Akad. v. Wet., Amsterdam, Afd. Lett., 1900).
[2] See my Stilistische studie over Atharvaveda I–VII, 1938, pp. 48; 81.
[3] WHITNEY-LANMAN, o.c., p. 3.
[4] See BLOOMFIELD's edition of the Kauśikasūtra, JAOS. 14, 1890, p. 68.

zauber'. Moreover, only 2 could be executed. Now, as Paipp. has only 2I, it might be supposed that the shooting away of the cough with a swift arrow[1] accompanied by the words *yathā bāṇaḥ susaṃśitaḥ parāpataty āśumat*, followed by *evā tvaṃ kāse pra pata* has been the original nucleus of the magic act and spell and that 1 and 3 are amplifications.[2] Elsewhere, to be sure, the things with which the 'Vorbildzauber' is performed are mentioned in the ritual, but not in a corresponding way: 6, 138, 5 (to make a man impotent): *as women split reeds .... so I split your member*, the reed in Kauś. 48, 33, however, is not split. Here the ritual seems to be younger than the text,[3] at least in this form.[4] It seems not to be impossible that the text of the mantra too was originally different and that 4 and 5 belonged to a separate 'Vorbildzauber' The absence of 5 in Paipp. and its character as an intensifying amplification of 4 in Śaun. may point the same way.[5]

Often, however, we do not see any connection between the simile in the mantra and ritual acts. 6, 70 e.g. (to attach a cow to her calf) we find three verses ending in *of a lustful man the mind is fixed on a woman, so let thy mind ... be fixed on thy calf*; here the burden is preceded by respectively 3 ×, 1 ×, 3 × *yathā* ...; the similes are rather obscure[6]; the meaning is that the cow should be drawn towards the calf as a lustful man to a woman, as the dice to the gambling-board, as a pair of amorous elephants to each other, as the parts of a wheel to each other. But also in those cases, where we are not able to prove a relation with ritual, the connection between the upameya and the thing addressed exists more than once. See e.g. 5, 21, 4–6, where the war-drum is adjured to cause a panic amongst the foes: *like the*

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[1] Cp. Handwörterbuch des deutschen Aberglaubens, VII, 1070.

[2] AV. 7, 13 we have, in my opinion, an instance of the magical effect of the glancing at a person; Kauś. 48, 35f.: the user of verse 2 has to look at his enemies and to say: *just as the rising sun takes away the tejāṃsi of sleepers* (see also vs. 1), *so I ... that of those who hate me*".

[3] See CALAND, ad Kauś. p. 170, n. 18: "das Rohr verdankt seine Anwesenheit in diesem Ritual offenbar nur den Worten des Liedes: "as women ... etc." "

[4] I refer to OLDENBERG, Religion des Veda, p. 480, n. 3. Another such 'rite' in Egypt: M. MEYERHOF, Beiträge zum Volksheilglauben .... Der Islam 7 (1917), p. 313.

[5] For AV. 6, 72 ∽ Kauś. 40, 16f. see CALAND, ad Kauś. ... p. 139, n. 9f.

[6] I refer to the commentaries in the translations.

wild beasts, ... all in a tremble at man —, like the birds ... at the falcon —, like the goats and sheep ... at the wolf —: three typical and objective examples of fear of a more powerful being, threefold concrete and graphic variation of o n e idea, serve to put the potency "do you, o drum, alarm and frighten our enemies" into the drum.[1] That this effect is attained, appears from vs. 7, where the past tense is used: "the gods have frightened our enemies away by the drum." See also 1, 11, 6[2]; 6, 72; 102, 1; 139, 5[3]; 7, 50, 5. Not only when animals stand in the *yathā*-protasis: cosmical: 1, 2, 4; gods and nature: 6, 58, 2; gods: 6, 74, 3; 85, 3; cp. 141, 3; 4, 23, 2. As a principle of sūkta-building: 6, 8 (3 stanzas); 70 (3 s.); 105 (3 s.). Compare also Mān. G. S. 1, 2, 13 *yathā dyauś ca pṛthivī ca na bibhīto na riṣyataḥ | evaṃ me prāṇa mā bibha evaṃ me prāṇa mā riṣaḥ*, with AV. 2, 15, 1, where in a sūkta against fear the first stanza "as both heaven and earth do not fear ... so my breath fear not" is followed by the couples day and night, brahma and kṣatra etc. in 2–6, and by seven other couples in Paipp.[4] In AV. the single verse has been repeated in a variated form, the power lying in the simile has been enhanced. 6, 58 is interesting from the point of view of sūkta-building: 1a *yaśasaṃ mendro ... kṛṇotu* — 2 *yathendro dyāvāpṛthivyor yaśasvān ... | evā ... yaśasaḥ syāma* — 3 *yaśā indro ... ajāyata | yaśā ... aham asmi yaśastamaḥ*[5]; in st. 2, which contains the simile, magical power is transferred. Another clear instance of this use of the *yathā —evā*-simile is 6, 74, one of the *sāṃmanasyāni* (Kauś. 12, 5); in 1b we read *saṃ manāṃsi ...*, "let your minds be together", cp. 2a; in 3 the simile: *yathādityā vasubhiḥ sambabhūvur ... | evā ... imāṃ janān sammanasas kṛdhīhi*[6]. In the same way 6, 85, 3; 141, 3; see also 1, 2, 4. In 6, 139, a sūkta to compel the love of a woman, we have in st. 4 and 5, that are supernumerary[7], *yathā — evā*-sentences.

Repetition of the verb may be said to enhance the exactness of the wording. AV. 5, 25 is quoted in Kauś. 35, 5 in the ceremony for conception of a male child, in st. 2 it has: *yatheyaṃ pṛthivī*

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[1] These *evā*-sentences are longer by one pāda than 1–3.
[2] See WHITNEY-LANMAN, o.c., p. 12.
[3] See id., p. 385, perhaps a popular belief.
[4] Paipp. 6, 5, see JAOS. 34, pp. 386f.
[5] See also my Stilistische Studie, p. 47.
[6] For the simile in a climax see § 31.
[7] See WHITNEY-LANMAN, pp. CXLiiff.

mahī bhūtānāṃ garbham ādadhe evā dadhāmi te garbhaṃ ...; the verb also occurs 1d, and the simplex 1c; 3a; b; d; 4d. Here the effect of a stupendous event in nature is magically transferred; the prototype of the 'setting' of all 'embryos' is in the protasis of the simile. See also AV. 3, 6, 3 (cp. Kauś. 48, 3), where identity of action is underlined by repetition of the verb. In 6, 17, a sūkta against premature birth, which consists of four stanzas in refrain-form, in the verb *dādhāra* in the *yathā*-protasis and *evā te dhriyatām* the meaning is reposited. See also 3, 6, 3; 6, 70. With responsio, which needs not be a rhetorical device, 7, 50, 1. — Cp. 6, 72; 9, 1, 11–13; 12, 2, 25. — On the contrary, 4, 39, from the point of view of sūkta-building, is cunningly devised: 4 times 2 stanzas.[1]

After this digression on the function of the simile in exactly formulated magical incantations, I proceed to the part it plays in the scientific demonstrations of the Brāhmaṇas. In these texts[2] the greater part of the similes are *yathā—evam*-similes with which the authors intend to elucidate difficult questions in their demonstrations by pointing to more familiar things or events. See e.g. Jaim. Br. 1, 165[3] *tad yathā vā adaḥ samudraṃ prasnāya dvīpaṃ vittvopotsnāya viśrāmyann āsta, evaṃ ha vā etan nidhanam upetya kāmaṃ viśrāmyanta āsīrann astuvānās*; ibid. no 1[4]. More than once some words or ideas of the upameya are found in the upamāna, as well especially the verb, e.g. Jaim. Br. no 168, p. 220, 33[4] *tad etena kṛtsnena brahmaṇā yathā carmaṇā kudīkaṇṭakān prāvṛtyātīyād evam evaitat saṃvatsarasya vyāptaṃ prāvṛtyātiyanti*; no 130 beginning; TS. 7, 5, 3, 2.[5] At intervals the parallelism is fairly complete, see TS. 5, 2, 8, 5; 7, 5, 9, 2 *yathā bandhān mumucānā utkrodaṃ kurvata evam eva tad yajamānā utkrodaṃ kurvata.*

This antique type of sentence-structure has been preserved in many a language especially in formulas and in texts, in which an exact wording is appreciated. Often in Manu: 2, 218; 6, 90; 7, 129; 8, 44, etc. Among later authors, in the first place the "rough, but vigorous" Aśvaghoṣa has a considerable number of this kind

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[1] I refer to text and translations.
[2] At least, as far as I have perused them for this purpose.
[3] Caland, Auswahl (see above), p. 63, no. 55.
[4] Caland, Auswahl.
[5] See also Hirzel, o.c., p. 56, n. 22.

of sentences: S. 14, 49; cp. also d. 14, 38 *śaravyaḥ sa tu doṣāṇāṃ yo hīnaḥ smṛtivarmaṇā | raṇasthaḥ pratiśatrūṇāṃ vihīna iva varmaṇā.*

§ 56. As for the difference between similes with the particle *iva* and those with *yathā*, it is well known[1] that, if the standard of comparison is expressed by a full sentence, *yathā* is used, and that *iva* does not introduce a sentence[2]. Except a notice of BOLLENSEN[3] and a remark by RENOU[4], who says: "*yathā* introduit des comparaisons plus développées, et insiste sur la notion d'équivalence", I cannot recollect any further remark about this point. It seems to me that in post-vedic literature the difference has as a rule become less great[5]; in the older texts however *yathā* points, as far as I see, in the very first place to essential or modal agreement or correspondence, *iva* to a subjective resemblance. The use of the particle *yathā* in oaths and solemn statements[6] and its meaning "so far as"[7], which even may develop into a causal meaning on the one hand, the use of *iva* to denote germ. "etwa, gleichsam", eng. "rather, almost, as if it were, so to say"[8], its being used as a particle to express some interest taken in the question by the speaker[9] and its being connected with verbs meaning "appear; be like, look"[10] on the other hand, corroborate this distinction. The relative scarcity of *iva* in Vedic prose and the fact that in 'objective comparisons', such as the magical and didactical, *yathā* is the usual particle are in keeping with it. In my opinion the difference between *iva* and *yathā* is especially clear in the Atharvaveda: as for *iva* see e.g. 1, 5, 2; 1, 14, 1; 2, 5, 6; 12, 3; 13, 1; 5, 20, 11; as for *y.* the above-quoted texts. Of course, there are passages that are less clear: 1, 3, 7–8; 2, 27, 5; 6, 15, 3 has *yathā* ... *iva* in 2 'similes' (cp. Paipp.)

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[1] See J. S. SPEYER, Sanskrit Syntax, §§ 430ff.; Vedische und Sanskrit Syntax, §§ 118, 230.
[2] See, however, L. RENOU, Grammaire sanscrite, p. 520.
[3] In his edition of the Vikramorvaśīya (1846), pp. 273ff.
[4] O.c., p. 520.
[5] Even Manu 3, 181: *iva* ... *tathā*.
[6] See above, § 47.
[7] SPEYER, Sanskrit Syntax, § 470, Rem. 1.
[8] See the examples quoted by B. DELBRÜCK, Altindische Syntax, p. 477; Petersb. Wörterb., I, 818f.
[9] SPEYER, S.S. § 409, 3.
[10] See above, § 6.

§ 57. A quite natural short simile may be amplified, such an amplification need not have an artificial character. The simile *as a mother her son*[1]: AV. 18. 2. 50; 3. 50 *mātā putraṃ yathā sicā*, "as a mother her son with her hem"; 11. 4. 10 *pitā putram iva priyam*[2], cp. RV. 10. 22, 3: RV. 10. 149. 4 *vāśreva vatsaṃ sumanā duhānā*. but AV. 12, 3. 37 in an amplified form *vāśrevosrā taruṇaṃ stanasyum imaṃ devāso abhihiṅkṛṇota*. Bhāsa, Vās. 1. 15 — a student says: "after the departure of the king the village became desolate like the sky when the moon and stars have set", ... *proṣitanakṣatracandram iva nabho 'ramaṇīyaḥ*; this text, however, is perhaps an instance of a somewhat long (and retouched) form of a natural simile, but is not to be put on a par with the preceding texts.

A simile such as Bhāsa, Pratimā 3, 10 (śloka) *ayodhyām aṭavībhūtāṃ pitrā bhrātrā ca varjitām | pipāsārto 'nudhāvāmi kṣīṇatoyāṃ nadīm iva* need not be artificial; it has prolepsis of the word *pipāsārto*. Neither is Rām. 4, 18, 51 a deliberate artificiality: *sa mamādarśanād dīno ... | taṭāka iva pītāmbur udaśoṣaṃ gamiṣyati* (cp. Kāl. K. 8, 37); the commentary (Rāma) has remarked already: *sa mamādarśanāc choṣaṃ gamiṣyati*; attractio.

Occasionally the combination of two similes gives rise to remarks. Rām. 4, 58, 17 the vulture Saṃpāti, consumed by emotion, narrates, how he has seen Rāvaṇa bearing Sītā through the air *sūryaprabheva śailāgre tasyāḥ kauśeyam uttamam | asite rākṣase bhāti yathā vidyud ivāmbare*. It is a well-known fact that especially in colloquial speech blending of images, constructions etc. is not rare[3].

Occasionally two similes are found in one verse[4], but in such a manner that a long one stands at the beginning, a short one at the end: see e.g. Mbh. 7, 2, 12 *nipātite śāntanave mahārathe divākare bhūtalam āsthite yathā | na pārthivāḥ soḍhum alaṃ dhanañjayaṃ giripravoḍhāram ivānilaṃ drumāḥ*; this is a special case of accumulation of similes, at the root of which lies, in normal language, extraordinary emotion. In certain circumstances this kind of utter-

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[1] See §§ 18f. AV. 18, 3, 50 = RV. 10, 18, 11.
[2] See § 24.
[3] See e.g. W. Havers, Handbuch der erklärenden Syntax, 1931, pp. 82ff.; L. Bloomfield, Language, London, 1935, pp. 422ff.
[4] See §§ 35ff.

ances is quite natural. e.g. neth. *ze zag haar man liggen afgeslacht als een beest, en na een korte sprakeloosheid barstte ze los en ging te keer als een bezetene,* but it is apt to develop into a poetical artifice.

§ 58. When the particle of comparison is at the end of the sentence, suspense may be aroused[1]. See e.g. AV. 5, 8, 8 *yathendra udvācanaṃ labdhvā cakre adhas padam kṛṇve 'ham adharāṃs tathā amūṃ śaśvatībhyaḥ samābhyaḥ.* note the position of the words *t.* and *amūm.* Rām. 4, 24, 35 *svarge 'pi śokaṃ ... mayā vinā prāpsyati ... ; ... videhakanyārahito yathā tvam* .

As far as I see, repetitions such as ChUp. 6, 9, 1f. are confined to the longer periods of intellectual or consciously constructed speech: *yathā saumya ... nistiṣṭhanti ... gamayanti,* (2) *te yathā ... labhante ... iti, evam eva khalu ... viduḥ ... iti*: 8, 1, 5 f.

In a number of similes the verb of the upamāna seems to have been transferred into the upameya. In fact the verb in the upameya is used metaphorically. See e.g. Mbh. 7, 8, 8 *vyadhamat pāṇḍavānīkam abhrāṇīva sadāgatiḥ,* "he blew away (i.e. dispersed) the troops ... as the wind the clouds"; the simile has its original freshness. cp. 1. 138, 21. See also 7, 14, 77; BhG. 7, 7; Manu 7, 20; Bhāsa, Y. 1, 16.[2]

Of course, not only the similes expressed by means of the particles *iva* and *yathā* should be studied, but also the other kinds of upamā, which are enumerated e.g. by Daṇḍin, Kāvyādarśa, 2, 57–65. Here I wish to draw the attention only to a kind of simile, which in the Indian works on poetics is usually not reckoned among similes: a counterpart of the so-called copulative simile, to which I intend to devote a short paper elsewhere. A fine instance is e.g. Bhāsa, Yaug. 1, 18: from wood springs fire when it is pierced, the earth gives water when dug, for men that display energy nothing is impossible.

Sometimes a tautological *iva* is found: Mbh. 7, 22, 4; 26, 63; 8, 14, 39; Rām. 4, 24, 16; 34, 3; Mṛcch. p. 142, 26, etc.

§ 59. In classical texts authors like to elaborate a comparison in detail and to dwell on them in a number of points of agreement:[3] Aśv. S. 6, 9; Kāl. Māl. 1, 6[4]; 3, 21; cp. R. 1, 30; 16, 26.

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[1] Cp. also my remark AO. 17, p. 139.

[2] For the type AV. 6, 54, 1 ... *kṣatram ... vṛṣṭir iva vardhayā tṛṇam,* see BERGAIGNE, Mél. Rénier, p. 78.

[3] See also HILLEBRANDT, Kalidasa, pp. 117; 119. Cp. e.g. DAṆḌIN, Kāvyād. 2, 43ff.

[4] Cp. KALE (1918), Notes, p. 14.

Here too instances of a similar detail-comparison may be taken from prae-classic texts. ChUp. 3, 15, 1 *antarikṣodaraḥ kośaḥ* / *bhūmibudhno ...* / *diśo hy asya sraktayaḥ* / *dyaur asyottaram bilam*; 3, 1, 1.[1] Instances from other sources: a detailed comparison between man and monkey in a work of the French poet Rabelais[2], a Lituanian folk-song: *die Sonne geht auf, und beginnt ihren Lauf am Himmel; sie zählt alle Sterne, jedoch einer fehlt ... die Mutter geht über den Hof u.z.a. Töchter, j.e.f.* etc.[3]

§ 60. As in Bhāsa's Avimāraka, 5, 1 + the vidūṣaka says about a maiden (pr.) *even so she delights the eye like a digit of the new moon*, Avimāraka interrupts him: *atipaṇḍita iva*, "(these words) are too bookish!" Here the stylistic value of the simile is expressed in the text itself. But a little before this part (5, 1) in an upajāti-stanza A. himself had said: *she shines with natural charm, like a sacred text without the application*. From the mouth of Rāvaṇa, disguised as a religious mendicant, we hear, Pratimā 5, 7, a comparison with oblations. Hence we may conclude that an unusual, far-fetched, learned upamāna occurs in different circumstances: at times as a hyperbolic expression[4], when the speaker wants to utter extraordinary feelings, then again when he wishes to display or to promulgate knowledge and learning or to give a certain cachet to himself. Although it is difficult to set a fixed standard, I do not hesitate to say that this sort of simile has often been used in an artificial way, as an 'ornament'. See e.g. Aśv. Bc. 6, 31 ... *nārhasi ... vihātum ...* | ... *rājānam saddharmam iva nāstikaḥ*; 32; 7, 38; 13, 47; 50 *na ... ṛsim dadarśa kāmātmakaḥ śreyo ivopadiṣṭam*; S. 2, 60; the upamānas contain allusions to moral precepts and so on. See also S. 2, 62; 4, 31. Kāl. Māl. 1, 10: the two masters of the art of gesticulation ... wish to have an interview with Your Majesty, *like two (dramatic) sentiments appearing in a bodily form*; 1, 14; Urv. 1, 12; 2, 22; 5, 19; Ragh. 1, 4; 16 *he was to his subjects at once unapproachable and inviting as the ocean is on account of its monsters and gems*; 1, 88; 5, 63; Kum. 1, 18; 5, 52; 7, 53. Sometimes the learned or artificial character appears in the first place

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[1] Cp. H. Weller, in Festgabe-Garbe, p. 63.
[2] P. de la Juillière, Les comparaisons dans Rabelais, Diss. Bonn 1911, pp. 9f.
[3] Van der Meulen, o.c., p. 114; cp. also pp. 42; 79; 96.
[4] Above, § 10, see also Rām. 4, 34, 5; Kāl. Śak. 1, 6.

from the chosen words. Aśv. Bc. 5, 3 *prayayau ketum iva drumābjaketuḥ*, with adnominatio. *d.* means "the moon"; 8, 60 *vicakravākeva rathāṅgasāhvayā*. 'like the duck that has her name after a part of a chariot, being deprived of her male"; Kāl. Ragh. 3, 30 *tatāra vidyāḥ pavanātipātibhir diśo haridbhir haritām iveśvaraḥ*; 2, 29[1]; Daṇḍin, Dśkc. p. 97, 4. Then the well-known similes token from grammar:[2] e.g. Bhār., Kir. 13, 19.

Here I also make mention of artificial play on the sound of words and suchlike ornaments: Rām. 4, 21, 1 *nipatitāṃ tārāṃ cyutāṃ tārām ivāmbarāt*; 23, 20 *dhārā iva dharādharāt*. Aśv. Bc. 8, 24 ... *mahiṣī mahīpateḥ pranaṣṭavatsā mahiṣīva vatsalā*, a play on the double meaning of *mahiṣī*; a play with adnominatio 8, 43: *gato nṛdevaḥ sa hi devi devavat*; 75; 77; 13, 62; 71. etc. Aśvaghoṣa has a special liking for this ornament. Kāl. Kum. 3, 43 (all.). Double meaning of the same word: Rām. 4, 28, 7.

Here follow some texts containing a figure which is there undoubtedly artificial, I mean the comparison in connection with ambiguity.[3] Aśv. S. 1, 43 it reads: *pāṇḍurāṭṭālasumukhaṃ suvibhaktāntarāpaṇaṃ | harmyamālāparikṣiptaṃ kukṣiṃ himagirer iva*, where the pādas a–c should be translated twice, once as adjectives to the city mentioned in 41, and once, with other meanings, to the upamāna in d: "having ... upper storeys and ... bazaars, and encompassed by a row of palaces[4], like a valley of the Himālayas having tops like ... watchtowers and ... interior wealth and enc. by uplands like palaces", see also 1, 48[5]; Kāl. Śak. 7, 18, where pāda c should be translated twice;[6] Bhār. Kir. 13, 14 f.; Kād. p. 436 etc. Yet, in essence this device reaches back to a well-known popular pun: *dat is zo vast* (1. "sure, certain", 2. "immovable") *als een muts met zeven keelbanden*; *hij is zo groen* (1. "*silly, ignorant*", 2. "*green*") *als gras*, "*he is as green as grass*."[7] Cp. e.g. Ind. Spr.[5] 7181 *sauhṛdena parityaktaṃ niḥsnehakhalavat tyajet*.

Another kindred type is that in which the subject is a com-

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[1] For particulars see the commentaries.
[2] See e.g. HILLEBRANDT, Kalidasa, p. 118.
[3] Cp. DAṆḌIN, Kāvyād. 2, 29.
[4] See JOHNSTON, Translation, p. 5, n.
[5] Cp. JOHNSTON, l.c.
[6] Cp. also the edition of Kāle-Shembavanekar, Bombay 1934, Notes, p. 173.
[7] See also BERENS, o.c., p. 223.

pound: Bhār. Kir. 4, 28 *vipāṇḍu saṃvyānam ivāniloddhataṃ nirundhatīḥ saptapalāśajaṃ rajaḥ | anāvilonmīlitabāṇacakṣuṣaḥ sapuṣpahāsā vanarājiyoṣitaḥ*.

§ 61. It goes without saying that a considerable number of similes, especially those that have become fixed formulas may not unfrequently impress us as if they were employed by the authors as verse-fillers when they had nothing better to say[1]. Especially in the Mahābhārata this is the case. cp. 7, 14, 86 *athainaṃ sahasā sarve samantān niśitaiḥ śaraiḥ | abhyākiran mahārāja jaladā iva parvatam*; 18, 24; 26, 16; 12, 217, 12; mostly in the d-pāda. Such d-pāda's are often found in more than one place: *śārdūla iva kuñjaram* Mbh. 7, 14, 67; 15, 8. — See also Rām. 4, 15, 19, perhaps also Aśv. Bc. 6, 36; 13, 5; S. 2, 57 b. Also in Kālidāsa's Raghuvaṃśa we find a great predilection for a comparison in the d-pāda, but with a difference: more individual, more artful and elaborate, profounder in meaning, e.g. R. 1, 16. Another point is that kāvya poetry often dwells at great length on the painting of details, which do not bear on the essential points of the narration. Further an equalization may carry along a comparison.

§ 62. By the side of similes expressing a comparison by means of words we find equalizations and identifications.[2] Although it is not my intention to treat these 'figures', I should like to make a few observations however. Sometimes incorrect views have been uttered about equalizations. So long as an equalization is the expression of something that is believed to be an objective fact, so long the name 'metaphor' is not applicable. Now, this belief varies according to cultural and other circumstances. Some primitive men call a goitre a toad because they believe it to be a toad[3]. Similar statements are met with in ancient Indian literature[4]: stars are the lights of virtuous men who go to the heavenly world etc. Then, we have the so-called 'figurative' or

[1] See also, with regard to German literature, PONGS, o.c., I, p. 174.
[2] See above.
[3] K. BETH, in Handwörterbuch des deutschen Aberglaubens VI, 211. Also THURNWALD, in EBERT, Reall. der Vorgeschichte, X, p. 307; P. BEYER, in MERKER-STAMMLER, Reallexikon der deutschen Literatur, II, p. 340. The explanations of H. WERNER, Die Ursprünge der Metapher, Leipzig 1919, pp. 10ff.; 31ff. are worth reading.
[4] I refer to H. WELLER, Zu einigen Metaphern des Rig-Veda, ZII. 5, p. 178, und Über Vergleichungen im R.V., Festgabe-Garbe, pp. 54ff.

'metaphorical' use of words. In English, e.g., they say: *he is a sly fox*, by the side of a simile: *he is as cunning as a fox*, or *as cunning as a weasel*. This sort of metaphor is very popular and belongs to ordinary speech in every language[1]. Further, we find expressions such as: lat. *utres inflati ambulamus*[2], "we walk like inflated bags", but here both in English and in other languages, such as German ("wir wandeln wie aufgeblasene Schläuche") we must use a simile to translate the Latin words, which consider persons to be identical with things (persons, of course, if the case should arise) only with regard to one function.

Primitive man was, in former times too, forced to express his thoughts in all kinds of figurative speech, metaphors and the like[3], which means, in the same language as our poets, and because he was forced to do so, it has more than once been said, that the language of primitive man was poetry, or at least figurative or allegorical. But this is not correct[4]. It is wrong to contend that only poets make use of metaphors. Poetic metaphor is on a large scale an outgrowth of the metaphor of ordinary speech. "The picturesque saying that 'language is a book of faded metaphors' is the reverse of the truth, for poetry is rather a blazoned book of language"[5]. The metaphorical use of words is in all languages a phenomenon of the utmost importance. As was already stated by CICERO[6] and QUINTILIANUS[7], the peasant and the illiterate man, in short any ordinary speaker of a language makes use of metaphors. And also learned men and philosophers who try to find out the essence of all things have recourse to them.

A second error with regard to metaphors is to consider them as abridged similes. Both psychically and historically this view is incorrect.[8] Moreover, it would be wrong to treat all 'metaphors'

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[1] See for instance H. PAUL, Prinzipien der Sprachgeschichte[5] (1920), §§ 68f.; F. BRUNOT, La pensée et la langue, pp. 77ff.

[2] Borrowed from J. B. HOFMANN, Lateinische Umgangssprache[2] (1936), p. 158.

[3] See also the views of O. JESPERSEN, Language, XXI, § 11.

[4] See also my Stilistische Studie over Atharvaveda, p. 22.

[5] L. BLOOMFIELD, Language, p. 443.

[6] CICERO, Orat. 24, 81.

[7] QUINTILIANUS, Inst. or. 8, 6, 4.

[8] See e.g. E. ELSTER, Prinzipien der Literaturwissenschaft II (1911), p. 119; A. H. GARDINER, The theory of speech and language, p. 167.

alike. Here too, in different times, environments, stages of culture, in different sorts of language and literature etc. things that seem to be alike are not necessarily alike.

In ancient Indian literature we often find a simile by the side of a metaphor.[1] AV. 7, 50, 6, a difficult text, full of technical gambling-phrases: a *atidīvā jayati*, "a superior player, he wins", b *kṛtam iva śvaghnī vi cinoti kāle*, "he divides in time the winnings like a gambler". In a stanza with which they intended to ward off poison (cp. Kauś. 29, 5), 5, 13, 3: *a bull is my cry*, but 5, 20, 2 and 3 *the drum has thundered like a lion, like a bull*. In the same way: 4, 8, 4; 19, 46, 5; 8, 5, 12 *he is (becomes) a tiger*, but 4, 36, 6 *vyāghro ... iva*; 3, 3, 3 *śyeno bhūtvā*, cp. 6, 48, 1; 7, 41, 1; but 7, 70, 3 and 5, 30, 9 *like (a) falcon(s)*; 1, 25, 2 (cp. 3) — 5, 22, 2; 7, 73, 1 (cp. 4, 34, 4) — 7, 62, 1. See also RV. 1, 48, 5 — 1, 92, 11; 1, 73, 1 — 1, 13, 1 etc. AV. 8, 6, 7b *bhrātā bhūtvā pitera ca* is probably an instance of 'Satzhaplologie'[2]. — Not unfrequently the author passes from comparison to metaphor or the reverse: RV. 2, 3, 6 *night and day ... like two gay weavers ... two good milch-cows, rich in milk*.

In the Brāhmaṇas[3] we meet with many an interesting instance of identification a n d comparison: Kauṣ. Br. 7, 8[4]; Ait. Br. 5, 30, 1; Jaim. Br. no 34 end (p. 40 Caland) *vayo vai vāmadevyam. yad ṛcam upaspṛśed, yathā vayo 'ntarikṣeṇa patad vṛkṣam ṛcchet, tādṛk tat*; no 164 (transl. p. 213) *yathā vai śaśa evaṃ yajño: yo vai śaśam ...*, but cp. no 143 (transl. p. 175 top); Pañc. Br. 7, 6, 15 B. and R. are two big trees, but Jaim. Br. 29 *yathā mahāvṛkṣau*. Cp. also Jaim. Br. no 179; 168, p. 220 (transl. p. 224 top); no 98; 112; 140 end.

A simile used as an introduction to a metaphor seems to me to be employed consciously: JBr. no 88 end: *yathā ha girau jyotir bhāyād evaṃ tasyāṃ janatāyāṃ bhāti yasyāṃ bhavati*[5]; compare, in an advertisement, neth. *als een rots in de branding kunt U de stormen des tijds trotseeren*; at the beginning of a discourse: *het*

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[1] Cp. also D. WESTERMANN, Die Glidyi-Ewe in Togo, p. 115.
[2] For this interesting phenomenon, see A. DEBRUNNER, Dissimilation ganzer Wörter, in Mélanges-VAN GINNEKEN (1937), p. 67.
[3] See also OLDENBERG, Vorwissenschaftliche Wissenschaft, p. 115.
[4] Cp. e.g. Ait.Br. 2, 37, 1; Kauṣ. 14, 4.
[5] Cp. p. 92.

karakter van X. vertoont, als een geslepen juweel, meerdere facetten. — The simile after the metaphor: Bhāsa, Abhiṣ. 4, 18.

§ 63. As I have thus far mainly spoken of the shades of meaning and the stylistic value of various similes, room should be reserved here for a necessary complement viz. the use of the same comparison in different texts and various circumstances. As is well known, in Vedic literature a considerable number of similes, either relatively short ones which do not occupy entire pādas, or such as fill up a pāda, have become formulas expressing a familiar idea in a fixed form. For example: *samudram iva sindhavaḥ* RV. 8, 6, 35 etc.[1]. Now, a good many of them are mere phrase, as in this case the 'sea' expresses the general idea of 'very great expanse'[2]; they may be used in different connections. Not only Indra's belly swelling up (RV. 1, 8, 7), but also his strength increasing by the songs of praise (RV. 8, 6, 35) is compared with the sea which swells up or is filled by the rivers. We must, however, be aware of the fact that being strengthened by songs and swelling up by soma are very kindred notions to the Vedic Indians, which with regard to aim and effect are mostly identical[3]. As far as I see it is not necessary to suppose that in this group of texts any of the expressions, e.g. *samudra iva pinvate* (Indra's belly) is the original one, the others representing merely secondary employments. This would be only a possibility. It is likely that at the root of these expressions is a popular saying ± 'as extensive as the sea' (cp. AV. 3, 29, 6 etc., Ved. Conc. 981), whereupon one or more poets have built longer expressions which, becoming common property, have been varied. I do not believe that, *dyaur na prathinā śavaḥ* being said (RV. 1, 8, 5) to indicate that Indra's power is "as extensive as the sky", meaning: "very great", the use of the simile in this connection need be the primary use, as perhaps might be concluded from Bloomfield's remarks[4].

Nor should I like to adhere to the following judgment by Schayer[5]: "viele von diesen (d.h. magischen) Gleichnissen sind

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[1] See Bloomfield, Rig-Veda Repetitions, p. 582; 574.
[2] See above, § 12.
[3] See my paper The meaning of vedic *bhūṣati*, pp. 10; 14 etc.
[4] O.c., p. 573. See above, §§ 12f.
[5] St. Schayer, Zeitschr. f. Buddhismus, 6 (1925), p. 299.

später, ihres magischen Sinnes entkleidet, zu rhetorischen Alaṃkāra's des Kāvya-Stils geworden", if these words should be interpreted in such a way that such a simile came into being as a magical one and has been borrowed from atharvanic texts by poets of later generations to be mere ornaments and nothing but ornaments. A propos of AV. 6, 8, 1 (to win the love of a woman): as the creeper (*libujā*) has ... embraced the tree, so do you embrace me, SCHAYER remarks: "so ... ist die Liane stets das Sinnbild der geliebten Frau geblieben". A well known popular saying was *sa tasya chāyeva*, "he is like his shadow"[1], or "to follow like his shadow": RV. 1. 73, 8 (to Agni) *chāyeva viśvam bhuvanaṃ sisakṣi*; Bhāsa, Prat. 2, 10 d (śl.); after a detailed description, summarizing *chāyeva tāṃ bhūpatir anvagacchat*, Kāl. R. 2, 6; Daṇḍin, Dśkc. p. 51, 5. Is this saying only explicable as an "ihres magischen Sinnes entkleidetes ... Gleichnis"? In magical sphere the shadow of a man, which is a striking image of himself, plays, indeed, an important part: it is often considered a form of his soul; in some degree it is that man himself[2]; when it is pierced, the death of that man can be compassed.[3] Are the magic acts primary here with respect to such a saying? What is primary: the shadow of man as the magical 'Abbild seines Wesens' or as the 'unzertrennliche Begleiter'[4]? Although the answer seems not to be difficult, one might object that 'to follow like his shadow' originally meant 'like his soul or like his ego etc.' and that the comparison was at first used only in connection with magic or only in magical sphere. But this is pure speculation. Other properties of the shadow were observed too: AV. 8, 6, 8 *the ... sun has made them vanish like a shadow*; here magic is out of the question. To my mind both the popular sayings in many languages (eng. *to shadow*[5], germ. *einem wie sein Schatten folgen*, neth. *als z'n schaduw volgen*, *schaduwen*, gr. *σκιά* and lat. *umbra*[6] etc.

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[1] VĀMANA, Kāvyāl. 4, 2, 14 laukikyām.
[2] See HASTINGS, Encycl. of Religion and Ethics, 11, 727; G. VAN DER LEEUW, Religion (1938), pp. 287f.
[3] Kauś. 47, 55; CALAND, Altind. Zauberritual, p. 166, cp. p. 124; V. HENRY, La magie dans l'Inde antique, p. 110.
[4] See J. VON NEGELEIN, Bild, Spiegel und Schatten im Volksglauben, Arch. für Relig. 5 (1902), pp. 1ff., esp. 12ff.
[5] See MURRAY's New English Dictionary, VIII, 2, p. 591, sub 8.
[6] Cp. A. KIESSLING-R. HEINZE, ad HORATIUS, Sat. 2, 8, 22.

etc.[1]) and the belief that the shadow is an important form of the soul, on which the magical practices are founded, have their root in the same thing: reality seen by the eye and observed by the mind of impressionable man. The same resemblance may be seen time after time, but it depends on the circumstances whether the observation will give rise to a spoken utterance, and if so, in what form. For the magician or the man who 'thinks magically', for whom resemblance means identity and who study to put the knowledge of the identities into practice, such a simile is an instrument to attain their ends[2]. The 'ordinary speaker' and the 'poet' use it in a different way. Of course by the side of the borrowing from the vast stock of the living language — to shorten my argumentation I do not go too far in other possibilities and well-known relations—, borrowing from literary sources is often possible and, in India especially in classic works, not unfrequently an established fact.

§ 64. In living languages it is already very difficult and generally impossible to trace the origin of a simile. Very often its first occurrence in a written record is not its birth. In ancient languages such investigations would be totally fruitless. The only things we can do are firstly to gather the instances of the image in the texts and to study the manners in which it is used, its stylistic value, secondly to gather all data that may throw light upon the simile. In the case of the creeping plant and the tree ∽ wife and lover or husband (see e.g. Mbh. 12, 145, 5; Rām. 4, 22, 31; Aśv. S. 4, 33; Kāl. Māl. 4, 13; Kum. 3, 39; Ṛtus. 4, 10; Mārk. P. 21, 19; Veṇīs. 1, 20) we should consider that the creeper without the tree is frequently an upamāna for a (slender) woman: cp. e.g. Aśv. Bc. 8, 28; 59; S. 6, 28; Kāl. Kum. 3, 54; 7, 21; Bhār. Kir. 4, 15; Bhāsa, Avim. 3, 19 etc. (mark the variety in particulars!), and that the creeper is also an upamāna for the arm (*bhujalatā*), lightning (*vidyullatā*), eye-brows (*bhrūlatā*) etc.[3], and on the other hand that the belief that man and tree are essentially identical, or that there exists a similarity or a peculiar relation between the nature of man and that of the tree has taken

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[1] See also C. MEINHOF, o.c., p. 140.

[2] As for the *libujā* AV. 6, 8, 1 see Kauś. 35, 21 and AV. 2, 30; 6, 9; 6, 102.

[3] See the dictionaries. See also VĀMANA, Kāvy. 4, 2, 14c.

root with many peoples[1]; moreover, that especially in India the conception of plants and trees as animated beings has resulted in treating them as males and females that can be married[2]: I refer only to the well-known scenes in the Śakuntalā 1, 21 + and 4, 12 +, where a navamālikā or priyangu creeper, being Ś.'s 'creeper-sister', is united with a mango-tree, and where Ś. is said to think: *as the creeper has been united to a worthy tree, so may I too get a worthy husband*,[3] and that, lastly, the tender affection of the devoted wife comes out in many a text[4].

When a simile is studied in this way the compounds and other expressions should not be forgotten, e.g. by the side of the plastic *pāṇibhyāṃ ca kucau kācit suvarṇakalaśopamau | upaguhya ...* (Rām. 5, 10, 47) the stereotypical *kucakumbhau* or *kucakalaśa-* Māgha, Śiśup. 7, 48; 73; 10, 32; 47, with variation 8, 51; 53;[5] here the inversion *ghaṭastana-*, Kāl. Kum. 5, 14 is noteworthy.

§ 65. At the instigation of ERNST LEUMANN OTTO WALTER wrote a useful booklet 'Übereinstimmungen in Gedanken, Vergleichen und Wendungen bei den indischen Kunstdichtern von Vālmīki bis auf Māgha.'[6] Of course, his collection is not exhaustive. The author did not intend "festzustellen, ob dieser oder jener Gedanke oder Vergleich auch außerhalb der sogenannten Kunstdichtung, also etwa im Veda oder im Mbh. oder in der buddh. Lit., anzutreffen sei"[7]. This work should be done, and moreover

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1 See e.g. R. VAN DER MEULEN, Naturvergleiche in den Liedern ... der Litauer (see above), passim; Handwörterbuch d. deutschen Aberglaubens, I (1927), p. 955; and especially W. MANNHARDT, Wald- und Feldkulte, 1904–5, passim; for India e.g. OLDENBERG, Religion des Veda, pp. 262f.

2 I refer to FRAZER, The golden bough[3], 1911, II, pp. 24ff.

3 A parallel in Netherl. literature: FRED. VAN EEDEN, De kleine Johannes, ch. 6 *Heb mij lief, heb mij lief! omvat mij als de hoprank den boomstam*, ... VAN DER MEULEN, o.c., says, p. 29, with reference to the Lithuanians: "vor allen dingen wählt man zur apposition diejenigen pflanzen, tiere u.s.w., die in ihrer gesamterscheinung der art des menschlichen wesens zu entsprechen scheinen: *mädchen als lilie, schwan* ...", see also pp. 49; 133. For man and tree, p. 52 etc. Elsewhere ivy and tree, e.g. Euripides, Hek. 398.

4 See also H. CH. CHAKLADAR, in Cultural Heritage of India, III, p. 197.

5 For a medieval German parallel: J. J. MEYER, Trilogie altindischer Mächte und Feste der Vegetation, I, p. 170, n. 3.

6 Indica, herausg. von E. LEUMANN, Heft 3, Leipzig 1905.

7 WALTER, p. 32.

the images should be studied with regard to their appearance and their occurrence in the texts as 'Ausdruckswerte'. It should, e.g., be remarked that the well-known cakravākas, which play a part in other similes too (e.g. RV. 2, 39, 3), as a model of mutual conjugal love, occur as early as AV. 14, 2, 64 in the marriage texts: Indra do thou push together these two spouses like two c., *cakravākeva*[1], chiefly 'anschaulich-ausdruckverstärkend', in a very succinct form Rām. 4, 30, 65 (*Sītā*) *cakravākīva bhartāram pṛṣṭhato 'nugatā vanam*, emotional etc.[2], in a manner that is simple and natural in itself[3], but betrays conscious employment of 'sound-figures' Aśv. S. 4, 2 *sa cakravākyeva hi cakravākas tathā sametaḥ priyayā priyārhaḥ*, as an intensifying addition[4] id. 6, 22 *na sa tvad anyāṃ pramadām avaiti svacakravākyā iva cakravākaḥ*; varied 6, 30 *sā cakravākīva bhṛśaṃ cukūja śyenāgrapakṣakṣatacakravākā*, "she, like a she-sheldrake, moaned when its mate has had the tip of its wing hurt by a hawk". It is clear that Aśvaghoṣa intentionally repeats the word and that 6, 30, he makes the word subservient to the expression of a sentiment by sounds and their combinations. The combinations *kr*, *gr*, the sounds *ś*, *ṣ* and the long compound may express the sentiment caused by horrible events[5]. With a circumlocution of the name Aśv. Bc. 8, 60 *tato dharāyām apatad yaśodharā*[6] *vicakravākeva rathāṅgasāhvayā*; cp. 8, 29. In a phraseology hinting by means of a circumlocution: Kāl. Kum. 8, 51 *kiṃ na vetsi sahadharmacāriṇaṃ cakravākasamavṛttim ātmanaḥ*; in a less usual connection Mṛcch. 5, 5 *saṃsaktair iva cakravākamithunair haṃsaiḥ pradīnair iva ... | tais tair ākṛtivistarair anugatair meghaiḥ ...*, where the notion of inseparability is expressed.[7] Of the two breasts of a woman pressed together: Aśv. Bc. 8, 29; Daṇḍin, Dśkc. (NS. [10]), p. 40, l. 12.[8]

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[1] As for *iva*, see § 56.
[2] Cp. §§ 16ff.; 27.
[3] I refer to my Stilistische Studie over Atharvaveda, § 51.
[4] See § 14.
[5] See e.g. DAṆḌIN, Kāvyād. 1, 72; MAMMATA, Kāvyapr. 8, 75.
[6] Yamaka!
[7] See also Kāl. Me. 80; Māl. 5, 9.
[8] Here I add some texts in which other similes spoken of in WALTER's booklet are found: Indradhvaja (W., pp. 11f.) Mbh. 7, 15, 29; 70, 14; 92, 72; see MEYER, Trilogie III, p. 105; COWELL, The Buddhacarita of A. Anecd. Oxon. 1893, p. XIV; like painted (W., pp. 12; 26; 30) Kāl. Urv. 2, 0; Śak. 4, 1+; Mārk. P. 81, 31; Śukas. t. orn.

Often the variety of the forms of a simile is quite interesting. Manu 4, 191 has: a fool sinks (into hell) as a cow into a bog: *panke gaur iva sīdati*; the same 8, 21; cp. 11, 112; Aśv. Bc. 6, 26 writes *sīdati me ceto nadīpaṅka iva dvipaḥ*, S. 6, 32 quite simply *paṅkāvatīrṇeva ca saṃsasāda*; it is interesting to see that Mbh. 12, 174, 26 has a longer form *śokapaṅkārṇave magnā jīrṇā vanagajā iva*.

§ 66. Of course, one might quote a great number of passages,

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p. 22, 15 +; the laughter of a river (W., pp. 13; 24; 28) cp. Aśv. S. 4, 4; the serpent sloughing (W., pp. 15f.) Jaim. Br. no. 140 C.; Manu 2, 79; Bhāsa, Cār. 3, 5; cp. Vās. 4, 2; Mṛcch. 3, 9; the moth etc. in the flame (W., pp. 16; 27) Mbh. 2, 17, 11; 6, 35, 29; 7, 22, 26; 9, 3, 27; Bhāsa, Cons. 4, 5; see also Pet. Wtb. s.v. *śalabha-*; Aurvāgni (W., p. 27) cp. Mbh. 7, 15, 5; Rām. 4, 15, 19; Mārk. Pur. 21, 86; Kāl. S. 3, 3; Bhav. Uttarar. 5, 8; cp. Daṇḍin, Dśkc. p. 49, l. 21; the digit of the moon Bhāsa, Cār. 1, 27; Vās. 3, 0; Consecr. 2, 11 +; Prat. 7, 12; Av. 5, 11; Kāl. Megh. 87; Kum. 4, 46; 5, 48; 7, 8; Harṣa, Nāg. 2, 8; Daṇḍin, Dśkc. p. 49, 10; Śukas. t. orn. p. 13, 35 +; for the bird tied to a string see Johnston, ad Aśv. S. 11, 59; a garland being worn and thrown away (see also Diwekar, o.c., p. 89), cp. Mbh. 3, 269, 20; 4, 14, 11; Rām. 6, 99, 42; Aśv. Bc. 8, 83; Kāl. Māl. 3,0 +; Śak. 7, 24; a river that dashes or sweeps away the banks etc. Bhāsa, Av. 3, 17 +; Aśv. Bc. 13, 6; Kāl. Kum. 3, 6; 4, 6; 7, 53; a woman like a gazelle Mbh. 4, 14, 10; 15, 21; Aśv. Bc. 5, 41; Bhāsa, Cār. 1, 10; Mṛcch. 1, 17; for hissing serpents etc. Mbh. cp. 1, 52, 5; 4, 17, 9; 5, 184, 11; Rām. 2, 20, 8; 23, 2; 6, 92, 42; as a thief at night R.V. 1, 191, 5; Aśv. Bc. 8, 38; shining, etc. like the sun RV. 8, 34, 17; Nala 2, 29; 5, 43; Aśv. Bc. 5, 43; Kāl. Kum. 3, 30; Mārk. P. 69, 4; the osprey Nala 11, 20 (*kurarīm iva vāśatīm*); Mbh. 1, 6, 12; 2, 70, 1; 11, 12, 10; 16, 18; Rām. 4, 19, 28; Aśv. Bc. 8, 51; Kāl. R. 14, 68; Urv. 1, 2 +; Bhāg. Pur. 10, 90, 15; to cross to the other side with a ship RV. 1, 97, 7; AV. 4, 33, 7; TĀ. 6, 11, 2; TS. 7, 5, 3, 2; Mbh. 4, 15, 21; 7, 1, 43; the moon, obscured or swallowed by Rāhu, Nala 16, 14; 17, 6; Bhāsa, Prat. 6, 12; 7, 6; Kāl. Māl. 2, 13 +; a gazelle frightened by a lion or a tiger Mbh. 7, 22, 11; Bhāsa, Cār. 1, 9; Abhiṣ. 2, 13; the *khadyota-* Mbh. 7, 15, 18; Bd. Pur. 1, 5, 7; 7, 4; the *kadalī* ("ein Bild der Hinfälligkeit", Pet. Wtb.) Mbh. 11, 17, 1; Aśv. Bc. 8, 24; 14, 6; firm as a mountain etc. RV. 1, 52, 2; Mbh. 7, 14, 36; 15, 7; 25; Aśv. S. 3, 7; cp. Bc. 8, 36; 10, 41; 13, 57; Mārk. Par. 15, 57; like an arrow smeared with poison AV. 5, 18, 15; Rām. 2, 30, 23; Kāl. K. 4, 25; princes like lions Nala 5, 3; Kāl. R. 6, 3; face resembling a lotus Aśv. 4, 23; 6, 11; Bc. 8, 71; Kāl. K. 8, 23; the bird *cātaka-* Mbh. 12, 360, 6; Kāl. Māl. 2, 10 +; Daṇḍin, Dśkc. p. 29, 10; the grass-stem of the *muñja-* cp. Pet. Wtb. V, 821; a well-watered tree Manu 9, 255; Kāl. R. 1, 70; Ind. Sprüche II, 980; the coast keeping the sea in check e.g. Mbh. 7, 16, 21; 25, 15. See also Bühler, Sitzungsberichte Wien, 122 (1890), XI, pp. 20; 25; 29; 42; 60; 63; 64.

where the fancy of the author or poet[1], who no more than the general people is disinterested whilst describing reality, and who, no more than the ordinary speaker, knows the reserve which cultured man, intellectual man, imposes upon himself in speaking, has had an important share in creating the simile, even (which is very often the case) when he makes use of sayings and expressions that are already well-known. Then by adding one or more words, by elaborating the saying, by casting light on details, by using the simile in an unusual connection or by means of a happy variation, a paronomastic figure, a play on words, a different wording etc., he is able to put it in a new light, to 'give it a rub', to make it young or vivid again. "Plus une image est poussée dans le détail, plus aussi elle est concrète, sensible, imaginative, et nous ajoutons, plus elle repose sur une création individuelle"[2]. Just like the ordinary speaker, a poet or an author uses similes to make the description of his subject more responsive to his emotions and to the reactions which reality rouses in his feelings and which he intends to rouse in his hearers and readers. By means of the images he transforms reality with something of himself.[3] The poet extends the innate ability of man to see resemblances. Reproducing reality as he sees it, he projects his inner life into it. Just like the people a true poet abandons the plain statement and "schweift hinüber in die Bahn von Analogievorstellungen"[4]; especially poets possessing a rich imagination think in images and utter themselves by means of them when they intend to say exactly what they feel. "Seine (viz. of the poet) Anschauung ist sofort bereit, es auf ein Ähnliches oder Verwandtes in der Vorstellung zurückzuführen; es fällt ihn ... etwas dabei ein. In den poetischen Vergleichen begnügt sich der Dichter, die Eigenart der Erscheinung des Vorgangs in ein möglichst helles Licht zu setzen. Die lebhafte Phantasie geht gleichsam mit ihm durch"[5]. Very often the author uses his image consciously, nay, deliberately with specific rhetorical intention; he adopts the originally

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[1] Of course, it is not possible to say where 'the poetical simile' begins!
[2] CH. BALLY, Traité de stylistique française[2], pp. 198f. See e.g. VĀMANA, Kāvy. 4, 2, 2.
[3] See also W. SCHNEIDER, Ausdruckswerte der deutschen Sprache, 1931, p. 43.
[4] E. ELSTER, Prinzipien der Literaturwissenschaft, II (1911), p. 119.
[5] K. BORINSKI, Deutsche Poetik, § 37.

natural device as a deliberate means of enhancing the effect of his work. Many a time it sprouts forth more from fancy and imagination[1] than from feeling and sentiment[2]; often, however, its outstanding features are a greater depth, a greater extent and elaboration, a going into detail[3]. The manner in which an author builds on depends considerably on the bent of his nature and individual preference. The one has an inclination towards a broad delineating of his subject, on which the thoughts of the hearer may linger — and, in fact, the simile lends itself quite well to reflection — the other towards an unexpected typifying or characterizing, a third likes melody and harmony of sounds, another again a veiling of thoughts or exclusiveness or a far-fetched individualism. A number of authors like to rouse ever and anon parallels in nature or history, others always think and write statically and contemplatingly; others again readily elucidate or illustrate the things said, or strive after 'Steigerung' or excess, after show and parade.[4]

§ 67. But very often we are not able to distinguish between common language and poetical fiction. Thus, at first sight, we might consider Aśv. S. 2, 54 *divi dundubhayo nedur dīvyatāṃ marutām iva*, "in the heavens drums thundered as if the storm gods were at play" as a nice example of individual creation, but, to my mind, it is very likely that our poet has borrowed it from the mouth of the people[5]. The sight of a lamp in darkness, Mṛcch. 1, 10, which appears to be a product of 'poetical' fiction, may be a popular image. And how about Aśv. S. 2, 52 *sācalā pracacālorvī taraṅgābhihateva nauḥ*?; has here only the adnominatio sprung from the poet's brain? 6, 37, however, the elaboration is undoubtedly a product of individual imagination: surrounded by women on the roof of the palace the very slender woman seemed like the crescent moon in an autumn cloud encircled by flashes of light-

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[1] See e.g. the examples bij VĀMANA, l.c.

[2] For Arabian and Persian poets see H. RITTER, Über die Bildersprache Niẓāmīs, Der Islam, Beiheft V (1927), p. 14.

[3] See e.g. BALLY, o.c., § 206.

[4] Cp. also MOOGK, in Zs. für Ästhetik und Kunstwissenschaft 7 (1912); GROOS, ibid. 9 (1914); KAINZ, ibid. 18 (1924).

[5] „Wie es in einem Volkslied der Faröer heißt: „Donner ist die rote Trommel, die durch alle Lande schlägt", Hdwtb. d. deutschen Aberglaubens, II, p. 312.

ning; the like 2. 65: *he departed at night ... like a swan from a lake whose lotuses have been destroyed* (cp. Bhāsa. Abhiṣ. 6. 24). Individual associations or elaborations also Aśv. Bc. 5. 56; 6. 57; Kāl. Megh. 19 (cp. Kum. 8, 69); 57; Ṛtus. 2. 7; 3. 4; Mṛcch. 5. 17; 44 (with repetition of the same word): 5. 4 *dhārā ... patati ... ... chinnā ivāmbarapaṭasya daśāḥ patanti*. Bhav., Utt. 1, 18 we find an idea which might have been expressed in a simple way, with unusual wording and a well-considered order of words: *samayaḥ ... yatra mām / samanandayat ... / tava mūrtimān iva mahotsavaḥ karaḥ*.

It is a matter of course that the long and elaborated simile in which the comparison has been sustained in detail[1] is in the main a product of individual fancy; so much the more the similes consisting of a series of ambiguous words. I quote only one beautiful instance: Kāl. Kum. 3, 25 *kuberaguptām diśam uṣṇaraśmau gantuṃ pravṛtte samayaṃ vilaṅghya | dig dakṣiṇā gandhavahaṃ mukhena vyalīkaniśvāsam ivotsasarja*; Ragh. 11. 20. Modelled on § 14 and elaborated e.g. Bhār. Kir. 3, 43 *kurvan prayāmakṣayam āyatīnām arkatviṣām ahna ivāvaśeṣaḥ*. See also id. 8, 10; 9. 17; 10, 34.

On the other hand it is not possible to draw the line with respect to chronology and the various provinces of literature. In the Mbh., for instance, 'poetical' similes are met with[2]: 7. 3, 1 Bhīma lying on his couch made of arrows is *mahāvātasamūhena samudram iva śoṣitam*; see also 3 sqq.; 2, 5 (long metre); 8, 27 (l.m.); 18, 16.

It goes without saying that in India too there have been similes which were originally created by poets and other authors and then adopted by the people.

§ 68. Further should be noticed that aesthetical impressions are not constant quantities. The well-known Indian comparison with the full-moon, for instance, has for a modern European reader sometimes a comical effect; in medieval German literature, however, this was not the case[3]. The norm of florid language varies from people to people. Natural speech, consequently also similes employed in a natural way, may contain outstanding aesthetical elements. "In the recorded texts of primitive tradi-

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[1] Compare also A. Hillebrandt, Kālidāsa, 1921, p. 119.
[2] See also Oldenberg, Mahabharata, p. 165.
[3] O. Weise, Ästhetik der deutschen Sprache (1903), p. 124f.

tion and song there are many passages of unique vigor and beauty. The structure of the language often forces an assemblage of concepts that impresses us as a stylistic discovery"[1]. Now, this aesthetical value may be borne in upon the mind of man, and individuals may cultivate it consciously and deliberately[2]. Then they practise 'linguistic art'. This art is rooted in ordinary speech.

Although I made on the foregoing pages many a remark about similes which, in my opinion, appear to be used in an 'artificial way', I wish to state here once more that we must distinguish between similes used in natural speech and by real poets, with whom they are utterances of internal experience[3], and the artificial similes which are made in or out of season as 'ornaments'. When a simile wears out and is no longer alive for the poet or author, when it is no longer the only true expression, springing from an inner urge[4], it develops into a traditional ornament. And when a poet 'gives it a rub' and elaborates it without being compelled by internal emotions, but only because he considers it proper, or because it is the fashion, or because the rules of a manual give him directions for adorning his work in this manner, or because of other external reasons[5], — then the simile becomes an ornament as well; then it becomes a thing to be imposed on the language from a model, by preference from a classic one. Many a time this involves a conscious selection from the general store of expressions and possibilities of expressions of the language and an intentional contrasting with 'popular', 'common', 'vulgar' idiom, with ordinary speech[6]; "such poetry is the work of poets clever in describing things in a manner passing the comprehension of ordinary men"[7].

We know that, also with regard to similes, Indian poetical art

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1 E. Sapir, Language, p. 244.
2 Cp. e.g. J. Warneck, Studien über die Literatur der Toba-Batak, Mitteilungen des Seminars für oriental. Sprachen a. d. Universität Berlin, 1899, p. 115.
3 Cp. e.g. Ānandavardhana, Dhvanyāl. 2, 17; 18 (ZDMG. 56, pp. 609f.).
4 See eg. Th. Plüss, Das Gleichnis in erzählender Dichtung, Festschrift zur 49. Versammlung deutscher Philologen und Schulmänner, Basel 1907, pp. 42ff.
5 Cp. e.g. Mammaṭa, Kp. 8, 66.
6 Cp. e.g. Daṇḍin, Kāvyād. 2, 51 ff.; Vāmana, Kāvy. 4, 2, 2.
7 Mammaṭa, 1, 2.

passed through a development, that e.g. the author of the Rudradāman-inscription did not avail himself of opportunities for making similes, which later poets without doubt would have utilized[1], that authors living in former times often took 'poetic licenses', which younger generations would be consider as 'faults'[2]. But the possibility of such a development exists from the moment when by reflection on linguistic phenomena people are forming an idea of 'correct speech'.

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[1] G. Bühler, o.c., p. 51.
[2] See Diwekar, o.c., p. 86, § 3.